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EDITED BY *John C. Freund*

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NATIONAL OPERA PLAN LAUNCHED IN CAPITAL WITH INSPIRING "AIDA"

Distinguished Audience Hears
Memorable Performance by
Washington Community
Opera Company Under
Volpe's Bâton, and Forceful
Address by John C. Freund
— Editor Urges Whole-
Hearted Support of Project
and Its Director, Edouard
Albion — Plan Formulated
for Opera House in Capital
— Leading Powers of City
Squarly Behind Movement

WASHINGTON, D. C., Dec. 14.
— "This is your own opera," said John C. Freund, as he faced one of the most brilliant and socially prominent audiences ever assembled in Washington, the occasion being the presentation of Verdi's "Aïda" by the Washington Community Opera Company, under the direction of Edouard Albion, who for the past three years has been working with the purpose of inducing local musicians and singers to take an interest in opera and then, with some assistance, present it. On this occasion the chorus, the ballet, the orchestra and some of the principals were all Washingtonians, which no doubt had much to do with attracting to Poli's Opera House an audience of over 2,000, which represented the leading lights in the official, diplomatic, social and musical circles of the capitol.

In the semi-circle of boxes which dressed the center of the main floor, as well as in the other boxes, were the French Ambassador and Mme. Jusserand, members of their staff, the Argentine Ambassador and Mme. Le Bretton, Secretary of War Baker and Mrs. Baker, Captain and Mrs. C. C. Calhoun, Mrs. Senator Owen, Mrs. Bainbridge Colby, wife of the Secretary of State, the Peruvian Ambassador and Mme. Pezet, former Secretary of State and Mrs. Robert Lansing, Senator and Mrs. Howard Sutherland, Colonel and Mrs. U. S. Grant, Colonel John Wise, Colonel and Mrs. James Walsh, Canon De Frees, Mr. and Mrs. Thomas F. Logan, members of the Italian Embassy, members of the Belgian Embassy staff, Mr. and Mrs. Peter Drury, Mrs. Marshall Field, Judge Martin A. Knapp, Chief Justice and Mrs. Edward Douglas White, Dr. Stepanek, the new Czechoslovak Minister, Commissioner P. P. Claxton, Major Oakley Totten, William Phelps Eno, Mrs. Gibson Fahnestock, Colonel William Fowler, Colonel Francis Junkin and any number of other social, political, military and naval celebrities.

The production was unusually fine and complete, from an artistic as well as



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THE GRIFFES GROUP

(EDNA THOMAS, MEZZO; SASCHA JACOBINOFF, VIOLINIST, AND OLGA STEEB, PIANIST)

These Three Young American Artists Have Banded Together as a Permanent Touring Concert Company Under the Name of the Late Charles T. Griffes, Whose Ideals They Seek to Perpetuate. (See Page 6)

musical standpoint. As a representation of what can be accomplished in the way of civic opera, it was a triumph. It stands out as being the operatic débüt of Major Charles Tittman, who sustained the rôle of *Ramphis* and displayed a voice of fine musical quality.

He acted with a dignity that suggested that he had years of experience. Mary Cavan, formerly of the Chicago Opera, scored a triumph as *Aïda*, all the more memorable as it was the first time she had ever assayed the rôle, which she had only a little over two weeks to

study. During the performance Miss Cavan was repeatedly applauded, and at the close of each act was received with enthusiasm. She displayed great dramatic intelligence. Her voice, since she has been in Europe, has undoubtedly gained both in brilliancy and power. Her duos with *Radames*, the rôle played by Otakar Marak, the Czechoslovakian tenor, and with *Amonasro*, interpreted by the popular baritone, Marcus Kellerman, gave opportunity for the display of the lyric qualities of her voice.

The voice of the tenor Marak, who by the bye is the husband of Miss Cavan, is of splendid quality. His manner is impressive, his action well suited to the rôle. He has a fine presence. At times there seems a little tendency to the upper tones becoming metallic, but nevertheless in the great climaxes, especially in the singing of "Celeste Aïda" in the first act, he aroused the audience to a high pitch of enthusiasm.

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France Votes 30,000 Francs for Visit by Harvard's Glee Club

THE Harvard Glee Club, Dr. Archibald Davison, director, has accepted an invitation of the French Government to make a tour of that country next summer, according to information reaching MUSICAL AMERICA this week from an authoritative source. The Department of Education of the French Government has voted an appropriation of 30,000 francs to help defray the expenses of the forthcoming tour which will be under the direct supervision of the Department of Public Instruction. A number of leading French musicians and composers have interested themselves in the project and Ravel, Satie and Auric have promised to compose several numbers to be featured by the American singers while in Europe.

CHICAGO THREATENED WITH LOSS OF OPERA

McCormick Will Back Forces for Another Season Only—Seek Guarantors

CHICAGO, Dec. 18.—Chicago faces the prospect of having no opera after next season. Harold F. McCormick, who, with his wife, has been the good angel of the Chicago Opera Association, paying the deficit out of his fortune, will not back the opera financially beyond next season. Mr. McCormick to-day offered to continue as one of the guarantors, but will not take the whole load on his shoulders again. In the last two years the deficit has approximated \$350,000 annually. The bills paid by Mr. and Mrs. McCormick during the last ten years have run into the millions.

The opera company will ask support from Chicago business men who regard the company as a civic asset. The cutting down of the deficit and the production of opera without loss may be required before the necessary five-year guarantee fund will be forthcoming.

Charles G. Dawes has been elected chairman of the executive committee of the Chicago Opera Association, to succeed Max Pam, who has withdrawn. Max Pam, in his farewell statement, expresses the hope and belief that the annual deficit will be erased.

F. W.

CROWD BRIDGEPORT EVENT DESPITE PREACHER'S BAN

Large Audience Attends Concert of Reorganized Orchestra, After Pastor Denounces It

BRIDGEPORT, CONN., Dec. 13.—A bombshell was thrown into the music world in Bridgeport yesterday morning by the Rev. Paul E. Edwards, pastor of the First Methodist Episcopal Church, when he declared in his sermon that the concerts given in the city on Sunday are a shame and disgrace to Bridgeport. The Rev. Mr. Edwards was not sparing in his denunciation of the practice. A few members of the audience, when approached after the sermon, were about evenly divided in opinion.

The direct reason for the Rev. Mr. Edwards's diatribe was the first concert given by the resurrected and new-ledged Bridgeport Symphony Society in the High School yesterday afternoon. "Shame on Bridgeport that allows it!" he cried. "God forgive the public sentiment that permits a lack of enforcement of the law. It isn't a question of art or culture or anything else but enforcing the law. It would not be permitted in New Haven, then why in Bridgeport?"

In spite of the doctor's tirade, the concert was held and the society composed of 100 of the best musicians in the city played to a crowded house. The program was given under the direction of Dr. Giovanni E. Conterno, a leader of unquestioned skill. Dr. Conterno came to Bridgeport last spring from New York.

This was the first concert given by the

With the exception of the European tour of the New York Symphony under Walter Damrosch last summer, this will probably be the most important artistic and educational organization which has yet represented America in Europe, and will be the first of its kind to have received financial support from a European government.

The news of the forthcoming tour of the Glee Club follows close upon the notable success scored by that organization in its appearance at Aeolian Hall, New York, two weeks ago, and the invitation is a signal honor to the position in the world of music which it has attained.

It is expected that the club, which now numbers sixty voices, will sail soon after the close of the school year, and will be heard in other capitals and music centers of Europe, in addition to cities of France.

society under Dr. Conterno's direction and its reception was enthusiastic. The program included Schubert's "Marche Militaire," Overture to "The Merry Wives of Windsor" by Nicolai, two string numbers by Gillett, "Babilage" and "Au Moulin," and "Vieuxtemps'" "Reverie." As a courtesy to the 150th anniversary of Beethoven, the *Andante Con Moto* movement from his Fifth Symphony was given with artistic finish, followed by a composition by Dr. Conterno, "The Dance," which was a light attractive ballet. The program closed with Meyerbeer's "Torchlight Procession."

The concert, in spite of Mr. Edwards' sermon, was an unqualified success.

Selma Kurz of Vienna Opera Arrives in U. S. For an Extended Tour



Photo by Batn

Selma Kurz, Coloratura Soprano From Vienna

Selma Kurz, coloratura soprano of the Vienna Opera, arrived in New York last week for her first visit to the United States. She will appear in concert under the direction of Otokar Bartik and will also be heard at the Metropolitan. Mme. Kurz besides a voice of unusual beauty, is said to have the most perfect trill of this generation.

New York's Second "Music Week" Chosen

At a meeting of the National Bureau for the Advancement of Music, held last week at the headquarters of the organization, the week of May 1 to 7 was chosen as "Music Week" for the city of New York. G. B. Tremaine, director of the bureau, was made secretary.

WALSKA FLEES; "ZAZA" OFF

Polish Soprano Disappears on Eve of Chicago Début—Seeks Passport

[By Telegraph to MUSICAL AMERICA] CHICAGO, Dec. 20.—Billed for a début in "Zaza" Tuesday night, Mme. Ganna Walska, Polish soprano of the Chicago Opera Association, left Chicago Saturday night without notifying the opera management. The production of "Zaza" was indefinitely postponed for more rehearsals. Mme. Walska left no forwarding address. She had made reservations three times on the Twentieth Century Express. Her husband, Alexander Smith Cochran, is also gone.

F. W.

It was learned as MUSICAL AMERICA went to press that Mme. Walska had applied in New York for a passport for France and England.

Cora Chase, Soprano, Returns to Sing in Her Native America



Photo by Underwood & Underwood

Cora Chase, American Soprano, Who Will Be Heard at the Metropolitan Opera House

Cora Chase, coloratura soprano, who will sing at the Metropolitan Opera House during the second half of the season, arrived in New York on the Giuseppe Verdi on Dec. 17. Miss Chase, who is a native American, has been in Europe for ten years and has not as yet been heard in America. She will sing leading coloratura rôles.

VON VECSEY TO PLAY HERE

Noted Hungarian Violinist Booked for Tour During 1921-22 Season

Franz von Vecsey, the Hungarian violinist, is to visit the United States for the first time during the 1921-22 season, under the management of M. H. Hanson. This celebrated artist, born at Budapest in 1893, studied under his father, an accomplished musician, and later took lessons from Hubay and Joachim. He has toured extensively in Europe.

Another artist who will be introduced to America by Mr. Hanson next season is Sascha Spivakoffsky, the Russian pianist.

PRIZE FOR H. A. MATTHEWS

Philadelphia Matinée Musical Club Award Is Announced

PHILADELPHIA, Dec. 17.—The Matinée Musical Club announces Harry Alexander Matthews as the winner of its 1920 prize for a composition by an American composer. There were several hundred contestants from all over the country for the one-hundred-dollar prize and the subsequent public performances of the winning work. This year the competition was for an instrumental ensemble for organ, harp, violin and violoncello.

The winner is the organist and choir-master of the Protestant Episcopal Church of Saint Luke and the Epiphany. Mr. Matthews entitles his composition, which is in one movement, "Consolation," and says of it that it is "what one might call an instrumental part song with each of the four instruments involved having a solo voice." It will be given its public premiere at the spring concert of the Matinée Musical Club. It is the composer's Opus 247. He has written a number of anthems and several cantatas, of which "The City of God," was especially composed for the Quadracentennial of the Reformation a few years ago.

W. R. M.

FAILURE THREATENS ST. LOUIS ORCHESTRA

Lack of Funds May Force It to Discontinue — Comb City for Funds

ST. LOUIS, Mo., Dec. 16.—The St. Louis Symphony held its annual meeting last night, at which time all affairs of the orchestra were discussed. The critical condition of the treasury and the possibility of not being able to finish out the season, as reported in these columns several weeks ago, was given a thorough airing. Hugo A. Koehler, treasurer, reported that unless a deficit of \$29,424.38 is raised in the immediate future it will be necessary to discontinue the concerts in mid-season. His report showed that the guarantee fund actually on the books was \$26,750.58, with \$20,000 more considered assured, making a total of \$46,750. There is a floating deficit of about \$13,881.84 which added to the estimated deficit for the entire season of 1920-1921 amounting to \$76,715, will give a total deficit of over \$90,000. However, it is reported the floating deficit can be carried over thus making it imperative that approximately \$30,000 be raised.

The orchestra will perhaps cost \$155,000 for the entire season. A strenuous effort is being made through the Chamber of Commerce to reach all the business interests of the city in order that the city may not suffer the chagrin of allowing the discontinuance of such a valuable asset as the Symphony Orchestra. The first few days of this canvass realized in excess of \$1,200 for the guarantee fund. The great difficulty has been the lack of interest of the so-called moneyed interests of the city in not supporting the orchestra as is the case in other large cities. There never has been what might be construed as a big donation to the orchestra and contributions of \$5,000 to the Guarantee Fund are few and far between.

Mrs. J. H. Rhodes, president of the Federated Music Clubs of Missouri, made a short address in which she proposed that there be established a State Orchestra which could be taken over the State during the season and would be partially supported by a contribution from the State Treasury. She suggested that an arrangement might be made whereby the St. Louis Symphony could become this State Orchestra.

Officers elected for the coming year are: President, John Fowler; vice-presidents, Mrs. John T. David, Jr., George D. Markham, Hugo A. Koehler, Edward A. Faust, Benjamin Gratz, J. Lionberger Davis; treasurer, Hugo A. Koehler; secretary-treasurer, Arthur J. Gaines, and a large Board of managers.

H. W. C.

John McCormick Signs Contract to Sing at Monte Carlo Opera House

PARIS, Dec. 18.—John McCormick, the tenor, who has made several "guest" appearances at the Opéra, has signed a contract with Raoul Gunbourg to sing at the opera house in Monte Carlo during February and March.

Delinquent Minneapolis Young Folks Tamed by Music's Strains

MINNEAPOLIS, MINN., Dec. 22.—Music hath charms to soothe delinquent boys, according to Mrs. Sarah B. Schaffer, matron of the Minneapolis police department, who handles hundreds of young men and women every year and believes that a soft word, a kindly smile and a bit of plaintive melody are greater aids to reformation than iron bars.

Almost every evening connecting doors between cells and the quarters of Mother Schaffer are thrown open, while some visitor or perhaps a musician of note plays for an hour on the piano.

"Music has a great power to move boys to think right and to act rightly," said Mrs. Schaffer. "Whenever a new youngster is brought in, I make it a point to greet him with music, either on the piano or the phonograph."

L. T.

Conspicuous Figures and Scenes in Capital's Opera Project



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No. 1—Wash-Drawing of Proposed National Opera House in Washington, Designed by Major George Oakley Totten, Jr., Architect; No. 2—Washington Opera Company Performs "Aida," Under Arnold Volpe's Bâton; No. 3—Edouard Albion, Founder and General Director, Washington Opera Company; No. 4—Mary Cavan, Who Sang "Aida"; No. 5—Ruth Townsend, in Rôle of "Amneris"; No. 6—Charles T. Tittmann, as "Ramphis"; No. 7—George H. Miller, as "The King"; No. 8—Enrica Clay Dillon, Stage Director and Dramatic Coach of the Company; No. 9—Ottokar Marak, Who Sang "Radames"; No. 10—Arnold Volpe, Who Conducted the Opera

[Continued from page 1]
The Amneris on this occasion was Ruth Townsend, Washingtonian, who sustained the rôle in a way that reminded many old opera goers of the day of Annie Louise Carey, the great American contralto. Mme. Townsend made a beautiful and stately appearance. Her voice is luscious. She has a fine sense of dramatic values, which she showed

in the notable scene with Radames as he is about to be condemned by the priests. Marcus Kellerman as Amonasro was particularly fine in the duo with Aïda in the Nile scene. Among the Washingtonians were George Miller as the King. He made an excellent impression and has a fine voice. Ruby Potter as the Priestess, sang

well. Herbert Aldredge was the Messenger.

At the subsequent performances of the opera, Eva Grippon, a Washington girl, will alternate with Mary Cavan as Aïda and Eugene Perisset will alternate with Ottakar Marak as Radames. Both are Washington singers making their débüt.

After the close of the second act, that is, after the triumphant return of Radames, and the artists had received innumerable curtain calls, Mr. Albion, the director, appeared before the curtain with the Editor of MUSICAL AMERICA. They were received with prolonged applause as the venerable champion for music in this country and for the recognition

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Launch National Opera Project in Washington

[Continued from page 3]

nition of our own artists stood facing the audience. In a few well-chosen and appreciative words, Mr. Albion introduced Mr. Freund and said that the success of the evening should be a great comfort to him who had labored for so many years for the recognition of our own talent in this country and who had that night seen one of his dreams come true.

Mr. Freund's Address

In the course of his brief address, Mr. Freund reminded his audience that he had been a pioneer in a cause that was almost ridiculed, half a century ago. Then he briefly traced the rise and growth of musical knowledge in this country, the wonderful development in the past few decades. Speaking of civic opera, he said:

"This is your own opera! These are your own people. You are the people who have made it possible. Do you realize the many difficulties under which this presentation has been made? Do you realize that these people who are singing so finely before you, were rehearsing at nearly three o'clock this morning? Do you realize that this chorus, with its fine, fresh voices, these clever ballet dancers are your own?

"To be really musical, a community must not import its musicians, its singers, its teachers. It must make its own music, produce and conduct its own opera, support its own musicians, and especially patronize those of its teachers who are worthy.

"During the formative period of the country it was natural that we should have to rely upon Europe for our music, our art, but now the time has come when we can stand on our own feet and recognize our own talent, when it has merit, when we can make our own music, and the best, at that. The day has passed when it was necessary for our students to go to Europe, with often disastrous results.

"We Americans," said Mr. Freund, "to-day lead the world in industry, in invention, in enterprise. We have produced the finest engineers, business men, doctors, lawyers, some of the finest statesmen and writers, painters and poets. We have produced the finest musical instruments. In fact, in these we to-day lead the world in quantity and quality. And so we shall produce, out of the wondrous talent that we have among us, the finest musicians, and in time the finest composers.

Break Down Conventionality!

"So I say to you, break down your old social barriers. Break down your conventionalities. Come out from your shells and encourage and support your own opera, and stand by the man who has given you this wonderful performance to-night, this man, this Edouard Albion, the man who has borne the brunt of the enterprise because he believed in it."

At the conclusion of Mr. Freund's address there was long continued applause.

Special mention should be made of the singing of the priests' chorus, which was unusually fine and fully up to the mark of first-class opera. The ballet, too, deserves warm praise, the young ladies performing with wonderful grace and spirit.

After the opera Mr. Freund was entertained at the studio of Major Totten, a prominent architect, where he met a number of the social, official and professional guests, as well as the officials of the opera, and had an opportunity of renewing his acquaintance with Mary Cavan, who he remembers at the early start of her career when she first went with the Chicago Opera Association.

Mr. Volpe's Achievement

The story of the night would not be complete without a few words of enthusiastic praise for Arnold Volpe, who conducted the opera and who, with the brief number of rehearsals permitted him, did wonders with the orchestra and with the ensemble. Out of these local musicians, untrained in grand opera, he developed an organization which would have won credit even in New York.

Among others who should be awarded full meed of praise were Enrica Clay Dillon, stage director and dramatic coach; Hardie Meakin, stage manager; Marguerite Allen Ross, the accompanist; Marjorie Webster, the ballet director,

and Mrs. Edouard Albion, the wife of the director, who also acted as press representative and was the life and soul of the whole enterprise.

With this performance of "Aida" there was finally launched the plan for a national opera, which has been Mr. Albion's dream for the future. Already Richmond has taken up the plan and will give a short season of opera in co-operation with Mr. Albion, who will provide the guest artists. Other cities will enter into the scheme later in the season.

Mr. Freund's address was so inspiring that it undoubtedly put the hallmark upon the enterprise, and the applause at the various points he made was such as to make it absolutely certain that in the future the leading powers in the political, social and business life of the city will be squarely back of this movement, so much needed in this country. Thus Washington finally has come to believe in itself as the national headquarters for civic opera, and to such an extent is this belief already grounded that a plan has been formulated for an opera house in the nation's capitol by Major Totten, the eminent architect.

The only unpleasant incident connected with the affair was that Lady Geddes, the wife of the British Ambassador, withdrew as one of the patronesses when she found that Mrs. Peter Drury, a patroness, was the Washington hostess of Mrs. Muriel MacSwiney, the wife of the late Mayor of Cork. Mrs. Drury's husband is the treasurer of the opera company. With this exception, the evening passed off with the greatest éclat. It added a memorable page to the story of music in the capital. It did more. It set a standard that will now be maintained, and also set an example for other cities and the rest of the country to follow.

The local papers all gave the performance notable attention. The Washington *Times* said that "it was an amazingly splendid performance, before a brilliant and notable audience." The *Times* also referred to Mr. Freund's address.

The Herald said:

"The audience was as brilliant a sight as can be imagined. The diplomatic corps, officials and the ultra-fashionable set in residential society occupied the boxes. The women in their handsome gowns and magnificent display of jewels made as gay a scene as could be found at the opera in New York. Many of the boxholders entertained at dinner earlier in the evening."

The Washington *Post* also spoke of the performance in high terms of eulogy, as did the *Evening Star*, which referred to Mr. Freund's strong appeal for the support of the idea of civic opera, particularly of the organization of civic opera in Washington. WILLARD HOWE.

DAILIES COOK UP "PRO-IRISH" TALE ABOUT OPERA HEADS

Absence of Lady Geddes and of British Flag Provoke Baseless Report of Discrimination

WASHINGTON, D. C., Dec. 16.—While the Washington Opera Company was enjoying its triumph in the presentation of "Aida" and launching the national civil opera scheme with John C. Freund, editor of *MUSICAL AMERICA*, as spokesman, the organization was surprised with a newspaper story that it was supporting Irish propaganda, was entertaining Mrs. MacSwiney and various other things that were not true. It was even stated that Irish sympathizers were hacking the opera movement; that it had discriminated against England by not hanging the British flag among the decorations of the theater.

While the various members of the Washington Opera Company are privileged to entertain any political, religious or private views on matters of the day they may wish, as any free-thinking American, the organization wishes it distinctly understood that it is a thoroughly American institution, that its only propaganda is the establishing of civic opera in every city, for the American people; that its big aim is to educate

the American people musically and to entertain them artistically. It is not a money-making scheme, as none of its officers receives a salary.

It appears that the newspapers have seen fit to make capital out of circumstances. As the one chiefly responsible for the maintenance of the Washington Opera Company, Edouard Albion, its founder and director, states:

Shortly before the opening of the opera Lady Geddes, wife of the British Ambassador, requested to have her name withdrawn as a patroness, giving as her reason that her secretary had offered her name without consulting her. It happened that Mrs. MacSwiney, widow of the late Lord Mayor of Cork, was being entertained unofficially in Washington at this time, and making speeches for the Irish cause, as she has done elsewhere. It also happened that George Oakley Totten, architect and vice-president of the Washington Opera Company, decorated the theater for the performances with the artistic fitness of the opera of "Aida," its purpose and its principals. He therefore used in his scheme the United States flag as the central figure, that of France as the "Cercle D'Art Français" was giving alternating performances with "Aida"; the Italian flag for Verdi, the composer of the opera; the Czecho-Slav flag in complement to Otakar Marak, taking the tenor rôle of *Radames*. There was no call for a British flag and none was used. After the first performance, however, it was learned that the scheme of decoration was not understood, so Mrs. Albion personally secured the British flag and had

it hung in the theater. It also happened that Peter A. Drury, treasurer of the company entertained Mrs. MacSwiney at dinner. Then came the scare headlines of British discrimination and Irish propaganda, etc. All these things were mere circumstances, but someone saw a "story" and used it.

Certainly Mr. Drury had a right to entertain whom he wished at his own home. As a matter of fact he is one of the unsalaried officers of the organization, the banker for the company, as he is president of the Commercial National Bank. He is not financing the organization except as a boxholder but had been helpful to it with business advice, and by looking after its books, etc.

Lady Geddes was perfectly justified in recalling her name if she wished but this in no way proclaimed unfriendly British feeling as the wife of the British Counsellor was a guest of the manager on the opening night. Before the newspapers were crying the absence of the British flag in the decorations, the flag was there.

Mr. Albion says he regrets the incident very much, as he and the company have very friendly feelings both for Lady Geddes, and Mr. Drury. He further states that he believes that all serious minded people, who are interested in the development of music in America and those who have given so generously for the progress and success of the Washington Opera Company, will look upon the incident as depicted in the papers as a newspaper flare, to which the Washington Opera Company was not a party. W. H.

Concert Managers, in Session, to Promote Higher Ethical Standard

National Association Opens Convention in New York—W. A. Fritschy Discusses Points Which Will Make for More Ethical Practice in the Profession—Will Introduce New Method of Government Into Association

THE convention of the National Concert Managers' Association opened its session at the Commodore Hotel on last Monday with barely a quorum in attendance on the first day. Consequently, while a number of matters were under discussion, no action was taken, the president, Bradford Mills, hoping that more would be in attendance on the second day.

According to Walter A. Fritschy, Kansas City manager, and one of the most influential members of the association, a three-pointed attempt to promote a higher standard of ethics in the concert managing business was to be made at the meeting.

In speaking to a *MUSICAL AMERICA* man of his ideas concerning the situation, Mr. Fritschy said, "It is time we put ethics into the concert managing business, and I am going to bring up three points at this meeting which I think will make for more ethical practice in our profession.

"One of the first things to be decried is misrepresentation of the artists on the part, both of the local manager and especially the New York manager. For instance, the advertising frequently done on the part of the New York manager in his circulars often entails most gross misrepresentation. Recently, in a circular I saw an account of one artist drawing audiences of 11,000 in Kansas City. In the first place, there is no auditorium in the city which seats that many. In the second, the truth of the matter is, that the singer happened to be present during an important meeting in the city, and was asked to attend and sit on the platform. Not even to sing. So you see how misleading such a statement is! It is done constantly, and we should put a stop to it.

"Another point is, the attitude of the manager in the Association to those outside of it. I feel that the big managers, instead of going into smaller towns and ousting the local managers, should try to help them. For instance, I am arranging something like twelve series, but I am assisting four Kansas colleges and several women's clubs to run a successful series. In this way I am

helping to boost music, and though I get no direct profit from it, I am helping music and hence, myself indirectly. As we concert managers are to give the best possible artists at the least price, and are in this business, as we say, to promote a love of music, if we aim to do this properly, we should try to assist clubs and other associations in towns near us to run their concerts instead of going in ourselves and stealing their thunder. I'm not in the business for charity; I have to eat once in awhile, but if I thought we could succeed in our line by unethical means only, I'd rather get out of the work.

"Another important point is the matter of prices. In my belief, the criterion of what an artist is worth is what he draws in a box office. It appalls me to see the prices New York managers ask for an artist who doesn't draw a handful of an audience. Artists, merely because they have Metropolitan Opera House added to their names, ask a higher price than some whose years of travel throughout this country and advancing prestige have made them worth far more. I think the concert managers should boycott artists who are exorbitant in their demands.

"I am also trying to introduce a new method of government into the Association which, with a board of directors and regional governors, will both concentrate the management of the Association and yet enable each region to voice its own problems. I think, above all we must face the problem of making our professional work clean and ethical, and I think, with sufficient co-operation, this can be done."

Among those in attendance on the first day were Elizabeth Cueny of St. Louis, Bradford Mills; May Beagle of Pittsburgh, Robert Boice Carson of Tulsa, Okla., Mrs. May Wilson Greene of Washington and T. Arthur Smith of Washington, Miss Augenbaugh, Mrs. Van Duse and Mrs. Richards.

Noted Artists Visit Bluefield, W. Va.

BLUEFIELD, W. VA., Dec. 17.—Albert Spalding, violinist, assisted by Betsy Lane Shepherd, soprano, and André Benoit, accompanist, were heard here at the Colonial Theater recently. The occasion was the second of a series of concerts under the direction of James Elmer Brown and Vincent Paoliello, local music teachers.

THREE CELEBRITIES ARRIVE ON OUR SHORES

THE beginning of the week brought three distinguished musical figures to America. Only one of them—Josef Hofmann—was returning; the others, Albert Coates and Joseph Schwartz, were making their first visit to the western world. Coates comes to lead the New York Symphony as guest conductor; Schwartz, a famous Russian baritone, to give recitals here.

Joseph Schwarz, baritone, who is widely recognized in Europe as a singer of remarkable gifts, and who has been classed among the really great in concert and opera, came to America by the Baltic last week-end. It was on Sunday morning that this latest celebrity from the other side of the world first saw the sky-line of New York. "Colossal," he cried, and he was both amazed and happy; happy to be in America where he hopes to find scope for his art; happy to be away from conditions that were depressing to the artist. On Monday he declared his intention of taking out his first citizenship papers that day.

Schwarz is a man of great physique; tall and splendidly proportioned. In his talk he expresses the responsive temperament of the artist. Unaffectedly he gives himself to discussion of the topic in hand. He has not yet achieved facility in English, but hopes to make rapid progress and add this to the list of the several tongues in which he is accomplished. He is accompanied by Alex Fisher, who is to present him in America in recital.

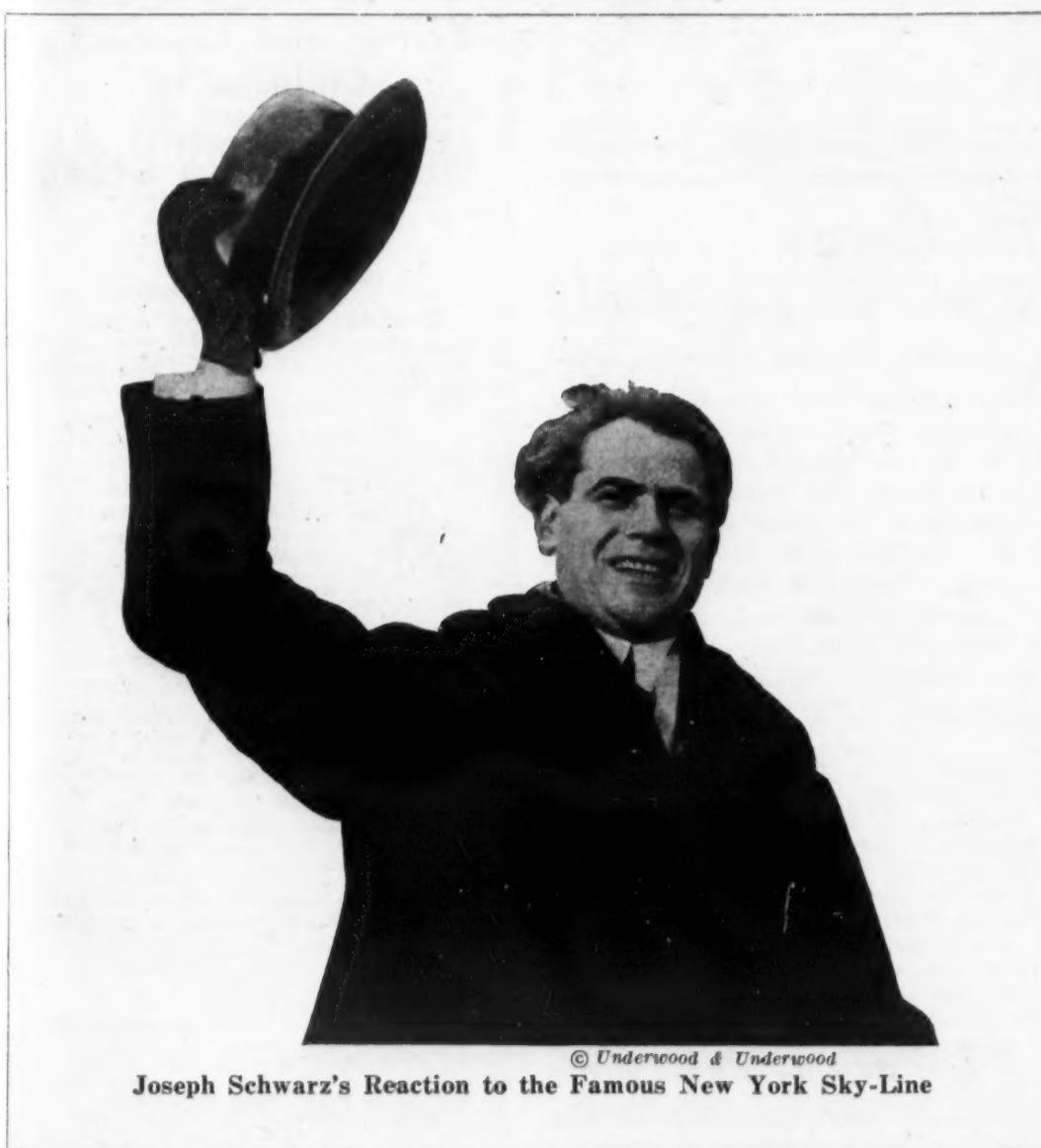
The World His Stage

Born in Riga in 1881, the baritone is more of a cosmopolitan than a Russian. He has sung up and down Europe for many years, and as an artist he claims the world as his own. This is made manifest when he is asked to talk about Russia or Russian music. "It is impossible to tell what the future will be," he says. "Russia as a music-loving country before the war was tremendous. The people still love music; we hear from travelers that the opera in Moscow is crowded at every performance. But about politics I know nothing. I love my



Photo Bain News Service
Albert Coates, Conductor of the London Symphony Orchestra, Arriving on the
"Baltic" Last Week

AMONG the distinguished musician-passengers on the Baltic arriving last week was Sir Albert Coates, conductor of the London Symphony Orchestra and at Covent Garden, who is to appear as guest conductor with the New York Symphony Orchestra. He has announced that he will present Vaughan Williams's "London" Symphony at the pair of concerts on Thursday afternoon, Dec. 30, and Friday evening, Dec. 31.



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Joseph Schwarz's Reaction to the Famous New York Sky-Line

art, and politics mean nothing to me. There is no frontier to art."

For some time Mr. Schwarz desired to

visit America, but was prevented from coming by his European engagements. He continued to sing on the Continent,

but longed to turn to a place where art was thriving and did not reflect the parlous state of economic Europe. "I

wanted to be where there were clear skies," he says, "and I am happy to be here. It will be my one ambition to please the American public."

The baritone will make his American débüt at Carnegie Hall on Monday afternoon, Jan. 3. His program will be made up of Russian, French, Italian and English songs. During his recital tour he will continue to sing in these languages, adding Hebrew numbers to his lists also.

Began to Sing at Six Years

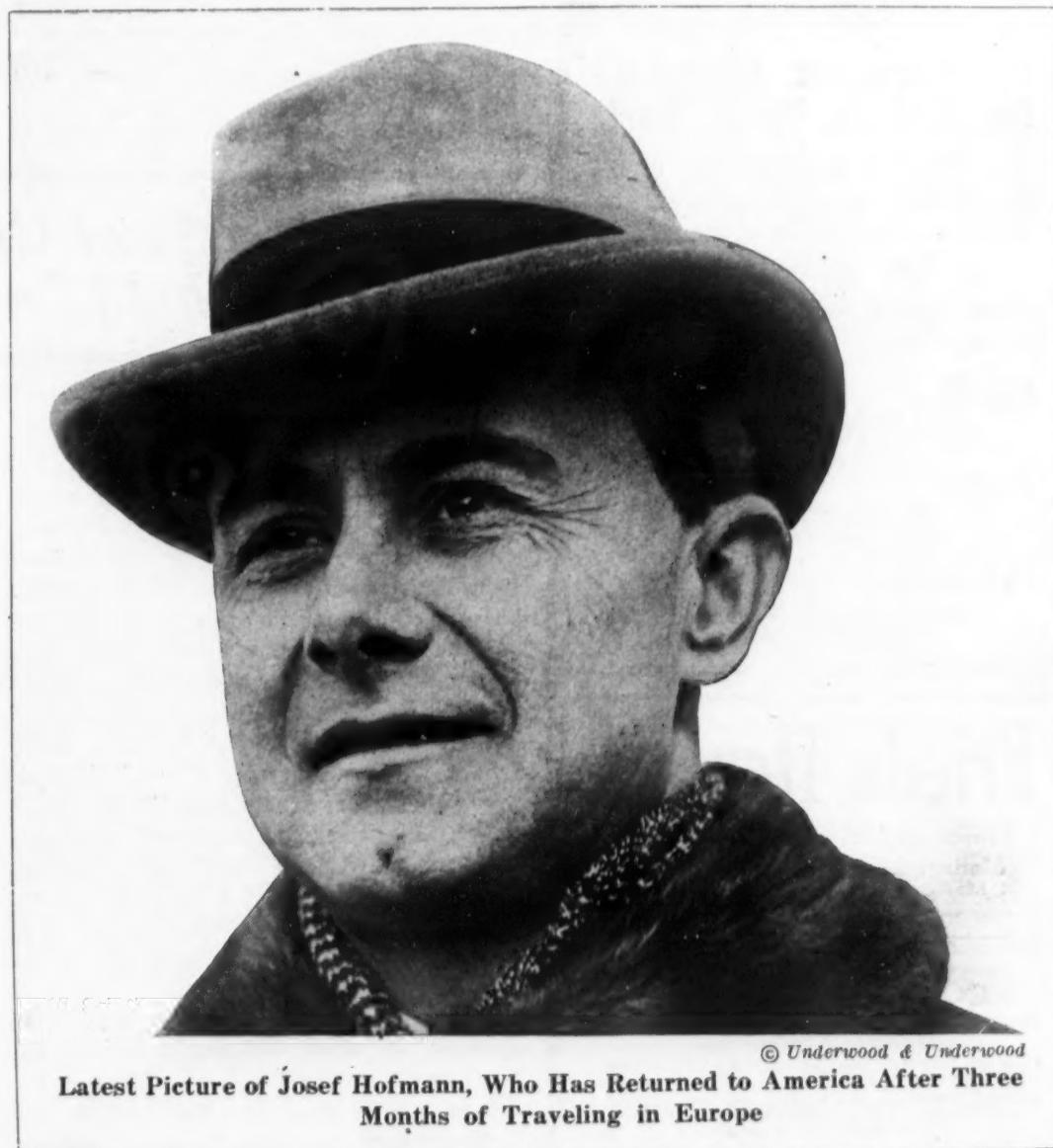
Schwarz began his singing lessons when he was six years old, in Riga. His father was intent upon putting him to a trade, and after an unenviable experience with a tailor, young Joseph decided to see what his voice would bring him. He was ten years of age then, and after suffering some privations he returned home, to find his parents reconciled to his becoming a singer. He won scholarships that enabled him to study, and later he earned enough to go to Berlin, to Alexander Heinemann. Then he went to Vienna and took lessons from Rubensohn, the teacher of Slezak. He made his débüt as *Amonasro* in "Aida" at Linz and from this time on success followed upon success.

Hofmann Back After London Success

Josef Hofmann, the eminent pianist, returned to America on the Baltic, which arrived on Sunday, Dec. 19. Mr. Hofmann left New York for Europe in September last, and made his first appearance in London in some seventeen years. He had a wonderful reception in the British metropolis, where he gave a series of recitals, the last being at Albert Hall on Dec. 3. His return to London after his long absence awakened much interest in musical circles, and on the occasion of his farewell appearance he received a marked ovation.

Mr. Hofmann traveled fairly extensively in Europe during the three months he was away. He visited France, Belgium and Germany and also looked over his property in Switzerland. His stay in New York on his return was brief, as he left for his home in Aiken, S. C., on Monday afternoon, intent upon spending Christmas with his family.

Prior to his departure South he stated that he had enjoyed his recital experiences abroad and had found the trip most agreeable. His first American appearance this season will be in Atlanta, Ga., on Jan. 6. Later he will come to



© Underwood & Underwood
Latest Picture of Josef Hofmann, Who Has Returned to America After Three
Months of Traveling in Europe

New York and will then start on a tour which will carry him as far as the Pacific Coast.

Fratelli Roar Approval as Chevalier Guard Dons Medal

Metropolitan Oracle Is Guest of Honor of Società del Dito—President Gullini Pins Italian Government's Decoration to Lapel, After Eloquent Tributes Have Been Paid, and Cheek to Cheek Embrace Makes Everybody Happy

SKETCHES BY VIAFORA

WHEN a tall, thin man kisses a short round one, first on one cheek and then on the other, something has transpired.

Something had, for Dr. Giuseppe Gullino, widely-known Italian-American editor, had just pinned on the lapel of the coat of the Chevalier William J. Guard the cross of the Order of the Crown of Italy, while all the fratelli of the Società del Dito shouted as if a Caruso or a Tamagno had sung a high C.



William J. Guard

The occasion was a lunch, Italian style, with Mr. Guard and Ernest Henkel, of the Metropolitan as honor guests of the society, held in the Café Antico Roma last Thursday. Something in the nature of a celebration was made the order of the day because of the Italian Government's recent official recognition of the Metropolitan publicity secretary's services to Italy and to Italian artists.

Since the Italian Consul-General, Ubaldo Rochira, had only presented Mr. Guard with the medal, Dr. Gullino, as president of the society, welcomed the opportunity to pin it on, which he did

without puncturing either himself or Mr. Guard.

The food, like the conversation, was in Italian. The medal ceremony came after the one had been disposed of and the other had waxed and waned expectantly while Mr. Guard smoked several of his internationally celebrated stogies. Of course, even the guests had to point the forefinger straight out when they drank a health in Coca Cola, for that is the invariable rule of the society.

Dr. Gullini spoke long and eloquently concerning his guest. Maurice Halperson related the story of the meeting of the two men, in the days before the Metropolitan oracle had acquired his present command of the Italian language. Others joined in the tribute and Mr. Guard expressed his thanks, in English. Then it was that the cheek to cheek embrace brought the festivities to their climax, the ruddy Dr. Gullini beaming even a little more sunnily as the brothers of Del Dito permitted their guests, Messrs. Guard and Henkel, to return to their manifold duties at the Metropolitan, filled with food as well as appreciation.

HARVARD GLEE CLUB IMPRESSES BOSTONIANS

University Singers Under Dr. Davison and Assisted by Spalding, Give Notable Program

BOSTON, Dec. 20.—The Harvard Glee Club, Archibald T. Davison conductor and Albert Spalding violinist, did themselves proud in Symphony Hall on Dec. 15, where a veritable feast of song and flow of impressive music regaled a large audience. The program included compositions by Bach, Praetorius, Carissimi, Allegri, Duparc, Schumann, Dudley Buck, Mendelssohn, Morley and Handel.

The opening ode, Bach's "Grant Us To Do with Zeal" was clearly prophetic of



Dr. Giuseppe Gullino

what followed. The salient feature of the entire program was the consummate zeal displayed by more than 100 young men, whose pure diction, exquisite phrasing, fine gradations of tone, with robustness of attack and rhythm, stood out in every number. The program, too, had vigor, nor was there place for the giddy songs which from time immemorial has been part and parcel of college glee club "sings." The seriousness of singers and their evident musicianship, under the skilful leadership of Dr. Davison, won favor early with the large audience. The spirit was contagious, and after the Bach number every auditor was keyed to expectancy of an evening of rare musical enjoyment.

Dr. Davison early won his *summa cum laude* as a leader. Seldom has a chorus of young male singers been heard to better advantage. His conducting commanded keen attention, and at no time in the lengthy recital was there a semblance of ennui either among the singers or the audience.

Albert Spalding thrilled the gathering with his splendid artistry. His own "Etchings, Theme and Variations," played with skill, bespoke the talent and intentness of keen musicianship. The Brahms waltz, arranged by Hochstein, was received with such acclaim that Mr. Spalding repeated it. The accompanists for the club were R. S. Childe and G. W. Wadsworth. André Benoit accompanied Mr. Spalding.

W. J. P.

Gordon Kaye Severs Connection with Fleck Brothers

Gordon Kaye, baritone, left New York on Dec. 20, for New Orleans, where he will be heard in recital, also in nearby cities. Before leaving New York, Mr. Kaye severed his connection with Fleck Brothers, who have been his managers.

Blue Law Crusade Receives Another Blow in Massachusetts

BOSTON, Dec. 16.—The municipal elections of Tuesday were held in sixteen cities throughout Massachusetts. As in the case of the cities which voted last week, the action of men and women voters on the question of permitting certain Sunday sports revealed the general sentiment in favor of a wise liberality. Only three of the cities refused to adopt, as applying to themselves, the act permitting certain sports on Sunday. The blue law crusade thus received another body blow in the Commonwealth where the Puritan Sunday was first established on this side of the Atlantic. Boston voted almost three to one in favor of accepting the Sunday sport act. The cities to vote it down were: Malden, Medford and Melrose, the latter, the birthplace of Geraldine Farrar.

W. J. P.

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Presentations by S. L. Rothafel
Continuous 12:30 to 11 P. M.

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The best orchestral and vocal music is always available at the theaters under direction of Hugo Riesenfeld.

Photo plays week of December 26 will be:

Rivoli	Broadway at 49th St.
	Wallace Reid in "The Charm School"
Rialto	Times Square
	Douglas MacLean in "The Rookie's Return"
Criterion	Broadway at 44th St.
	William DeMille Production "Midsummer Madness"

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(Portrait on Front Page)

INDEPENDENCE is the great American motive power. It is the force behind American enterprise in art as in other fields. In other countries art may spring from religion, from patriotism, from love, or from some other general human emotion. So diverse is the experience of Americans, stemming as they do from widely varied stocks and engaged in all sorts of practical occupations, that only independence seems to cover satisfactorily the common motive of all their art efforts. Independence it is which links Edna Thomas, mezzo; Olga Steeb, pianist, and Sascha Jacobinoff, violinist, who have just formed a permanent concert touring company under the name of the Griffes Group, with the ideals of the late Charles T. Griffes, whose work in composition was cut short by death last spring just when he had won through to recognition by the best of our musicians.

The young artists do not, however, by affiliating under his name, confine themselves to the exclusive presentation of Mr. Griffes' work. By so doing they

could but defeat their end of helping in the spread of a just appreciation of those works. Of the several American compositions which they plan to include in their programs there will always be one by Mr. Griffes. Each of them is well prepared by previous work to carry on the banner of musical independence worthily.

Miss Steeb, the pianist of the group, is from Los Angeles, where her studies bore such rich fruit that Paderewski advised her going abroad, not so much for the benefit of foreign instruction as for the *réclame*. The record which she made, of performing nine different concertos within ten days, is still one of her real distinctions.

New Orleans was the birthplace of Edna Thomas, and the songs to the tune of which she grew up have so twined themselves with her highest musical ideals that she makes a special of Negro songs. She has made a serious study of the music of the Creoles. Her studies were chiefly under the direction of Jean de Reszké.

The rise of Sascha Jacobinoff has been likened to that of the violinist in Fanny Hurst's "Humoresque." He has played in the capitals of Europe and in America. The Griffes Group is being presented by Catharine A. Bamman.

MANAGERS DENOUNCE "BLUE" MOVEMENT

National Association Adopts Resolution Protesting Infringement of Liberty

A resolution protesting against the proposed anti-Sunday amusement, or "Blue Laws," was unanimously adopted by the National Musical Managers' Association at a dinner and meeting held at the Hotel Pennsylvania on the evening of Dec. 13.

Milton Weil, treasurer and business manager of MUSICAL AMERICA, and Charles L. Wagner, president of the Association, brought the matter up for discussion, and a resolution, upon the motion of George Engels, seconded by R. E. Johnston, was unanimously carried. The resolution follows:

"Whereas, in view of the fact that certain elements absolutely unprogressive in character, with a narrow viewpoint that eliminates all thought of music and innocent amusements of the people of this country, and are seeking to have their will enacted in the form of national laws;

"Be it resolved, that the National Musical Managers' Association emphatically protests against any laws that interfere with the personal liberties of the people, especially in the enjoyment of an influence so uplifting as music; and

"Be it further resolved, that we protest most emphatically against any attempt of the Church to usurp the authority of the State; and

"Be it further resolved, that we recommend that the question is strictly a State right question and is not a question of National law."

The possible increase of the amusement tax in a new tariff bill was also discussed and it was decided to delegate Mr. Weil to represent the Association at the hearing of the Finance Committee, if necessary, as he had done on a previous occasion during the war.

PRINCESS THEATRE

December 30 at 3 o'clock

Costume Recital of Songs for Young and Grown Up Children by

Miss "Bobby" Besler SOPRANO

PROGRAM

I. SONGS OF PRACTICE HOUR

Introduction Besler
The Dinkey-Bird Besler
The Fairy Pipers Brewer
Frog Went a-Courting (arr.) Brookway
If Only I Were Santa Claus Beatty's
Voici Noël Weckerlin
It Came Upon a Midnight Clear Willis

II. SONGS FROM THE SOUTH

Jemima McKinney
De Little Road to Res' Ware
Didn't It Rain Burleigh
When Mammy Calls McKinney
De San' Man's Song McKinney
Oh My McKinney

III. SONGS FROM OLD FRANCE

Maman-dites-moi (arr.) Weckerlin
Je suis trop jeune (arr.) Deems Taylor

Au Clair de la Lune (arr.) Beatty's
Sur le Pont d'Avignon (arr.) Beatty's
Les Trois Princesses Vuillermoz

IV. SONGS OF ANY DAY

The Cupboard McKinney
The Bagpipe Man McKinney
Disappointment Beatty's
The Duel Beatty's-Beatty's
Dirty Face Mana-Zucca
Solomon Grundy Coolidge
The Shadow March del Riego

V. CAUTIONARY TALES

REBECCA—Who Slammed Doors for Fun, and Perished Miserably, Lisa Lehmann

JIM—Who Ran Away from His Nurse, and Was Eaten by a Lion Lisa Lehmann

MATILDA—Who Told Lies, and Was Burned to Death Lisa Lehmann

HENRY KING—Who Chewed Little Pieces of String, and Was Early Cut Off in Agonies Lisa Lehmann

Adele Beatty's At the Piano

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Oswald Garrison Villard has for many years been a prominent figure in the New York newspaper world, and also in our civic life. From his father he inherited the *New York Evening Post*, which he conducted for many years. The paper always enjoyed high standing for its literary and other features, for its financial news, but under Mr. Villard's rule was often considered too radical. With a limited circulation it nevertheless had a great influence, because it appealed to the thinking class, with large purchasing power.

Not long ago Mr. Villard sold out his interests and so the *Post* came into the hands of what are known as the J. P. Morgan group of financiers. Since that time the paper has gained in circulation and is perhaps a better newspaper than it used to be, though there are many who consider that it has lost something of its old character, which is but natural.

When Mr. Villard left the *Post* he assumed the direct editorship of the *Nation*, an old established literary paper which was a kind of weekly edition of the *Post*. Its literary standing was of the highest. Recently, as editor and owner of the *Nation*, Mr. Villard made an address before the Educational and Cultural Society, on "The Press of To-day." He attacked the press in an indictment of a very serious character. He charged the press of the country with narrowness, because it closed its columns to the side other than the one represented by the individual paper. He said, furthermore, that newspapers have become purposely inaccurate and would color the news to their own likings. Many editors have sold their souls for money, he said.

He instanced Frank A. Munsey, the proprietor of the *New York Sun* and *Herald*, as the type of the new spirit in the American newspaper. Mr. Munsey had made his money in Wall Street and as a provision merchant, and so as a newspaper owner simply represented "business." He did not consider Mr. Munsey a man of broad political vision or intelligence, or of great ability.

His main attack, however, was delivered against the *New York Times*, which he stated is the most partisan in its news and has shown absolutely no regard for the truth. The Russian news, he said, carried by the *Times* in the earlier part of the Soviet regime, is the best illustration of the lying policy of that paper with regard to foreign news.

The *World* he praised because it had again turned its face to the right, though it had not resisted, as it should have done, the encroachment of the Government upon the freedom of the press during the war. He said the press was failing in its duty to furnish information from which the reader might choose his way. It was simply to-day a big business enterprise. The business of making newspapers is so costly that only millionaires can make them.

Calling attention to the fact that there is often no profit in a newspaper, he stated that the *Tribune* has had, and still has, an enormous deficit, though the family that has owned it for some time will not let it go because it gives prestige to the owner.

He concluded his address by stating that the bulk of the American people

have lost faith in American newspapers, because they give colored news and do not voice the beliefs and views of the American people.

The remedy, he suggested, could only come through such co-operative newspapers as the *New York Call*, a Socialist paper, and the Jewish papers, and some non-money-making weeklies in the hands of the Socialists and labor unions.

Coming from a man of Mr. Villard's standing and experience, known honesty and sincerity, these charges merit serious consideration, especially as it is evident that if they can be maintained they would particularly affect the musical and dramatic reviews.

Personally, I cannot agree with Mr. Villard. While it may be true that Mr. Munsey is primarily a business man and financier, at the same time let us not forget that he has brought out some valuable monthly magazines which acquired a large circulation through their appeal. In fact, Mr. Munsey revolutionized the magazine field, which had become antiquated, fossilized. In the next place, we must give Mr. Munsey credit that under his management the *New York Herald* has improved and been imbued with new life. During the latter part of James Gordon Bennett's regime it had gotten very sloppy.

With regard to the charges against the *Times*, we must not forget that a great deal of the news in the daily papers, especially from foreign countries, comes through the Associated Press, the United Press, and other press associations, all of which are conducted with scrupulous care and impartiality. It is a generally admitted fact that during the trying times of the war the Associated Press, under the direction of the veteran manager, Melville E. Stone, was conspicuous for its fairness and its marvellous news-getting power.

Then, too, we must remember, with regard to the press, that if its owners and editors are known to have certain policies, it is but common sense to assume that its representatives all over the world will seek out that which will conform to such policies and will be inclined perhaps to color or suppress anything that would conflict with these policies.

To my thinking, the main indictment that can be found against the press of the country, and particularly against the press of New York, is that it is provincial, that it is scarcely up to the intelligence of the time. Take any of our leading papers, for instance, eliminate the space given to crime, political gossip, accidents, sensational law cases—particularly those of divorce—sports, and you will be surprised to see how very little you have left. As for the comic illustrations in the average daily paper of the time, they may appeal to callow youth but scarcely to people of intelligence.

There is one charge, however, that can be brought against the press, which Mr. Villard omitted—and that is that on nearly every paper there is what is called a black list. That is to say, that nothing of a commendatory character referring to any person who has offended the owner or an editor must find its way into print. The activities of such persons must be ignored. Of course, if any person on the black list committed a crime or even could be remotely connected with one through a distant relative, that would naturally find its way into a prominent position.

Now we come to the question of musical and dramatic criticism. On the whole, this is able and fair, but here again the personal animosities and policies of some of the critics unquestionably play a leading part. If Mr. Krehbiel of the *Tribune* is personally antagonistic to certain people—to so distinguished and reputable a composer as Stillman Kelley, for instance—then the *Tribune* would scarcely say a good word for Mr. Kelley and would ignore him whenever possible. At the same time, in justice to Mr. Krehbiel, it must be said that his articles are interesting, informing and readable. If Mr. Aldrich of the *Times* has personal affiliations with Walter Damrosch, that would mean that we would be treated, as we were not long ago, to an unseemly attack on Josef Stransky, which was no doubt provoked by the effort of Mr. Stransky, then allied with Mr. Villard, who was the President of the Philharmonic, in an endeavor to raise an endowment fund. Possibly, had they not endeavored to raise that fund, the attacks would never have been made.

However, on the whole, Mr. Aldrich is pre-eminently fair and scholarly in his writing.

With regard to the *World*, its strength lies in its independence. And that is why, in spite of its villainous press work,

it has so strong a hold on the public. If it desires to exploit what it believes to be an evil, or to attack a public man, it does so whole-heartedly, sometimes, perhaps, without scruple. This is what may be said, too, of Mr. Hearst's papers. When they have it in for a man, as it is called, they go at it tooth and nail, with caricature, but both the *World* and the Hearst papers can be commended for one thing, that they fight in the open. The musical and dramatic criticism in these papers has been free from personal bias or animus.

Truly Alan Dale, who for years had the dramatic department in the *New York American*, has been often charged with favoring some and excoriating others, but nobody ever substantiated any of the charges that were brought. Max Smith, who writes the musical reviews, is noted for his fairness.

The *World* criticisms, somewhat limited in the space allowed, have always been fair. So far as Mr. Huneker, who now writes the principal musical reviews, is concerned, he is individual, very able, but like all men of his vast encyclopedic knowledge, is apt to confuse the ordinary reader by going beyond that reader's depth.

Henry Theophilus Finck, of the *Post*, has his likes and dislikes, but is sure to write something which appeals to the thoughtful reader.

As for William J. Henderson, now of the *Herald*, he is perhaps the most able and experienced in vocal matters. In this he is an authority. But he has become soured. His weekly articles are his best.

On the whole, therefore, whatever charges can be brought against the New York press and maintained, they do not warrant the indictment brought by Mr. Villard, for the reasons I have given. But it is true that these great journals are very often used as exponents of the petty animosities, the spites, jealousies of individual proprietors, editors, critics. That much is true. Furthermore, the press of to-day, particularly in New York City, is no longer a correct mirror of the intelligence of the time.

If Mr. Caruso bursts a small blood vessel and bleeds at the nose, that is a front page story, just as when Mrs. Caruso has trouble with her cook because, while he can cook 'spaghetti' he cannot cook the American dishes she likes; that is also, if not a front page story, a story with double-leaded headings. I can see Caruso, who, while he has a keen sense of humor, has also a certain dignity which makes him resent any undue publicity given to his domestic affairs, reading such articles with almost a feeling of disgust, and crumpling the paper in his hands.

If Geraldine Farrar, in her excitement in "Carmen," plucks the wig from the head of one of the chorus girls, that also deserves half a column. If a prominent member of society gets into a vulgar divorce case through a musician, that of course would be played up with large headings. So that one is often reduced to the point where one thinks what in the name of common sense is the estimate that various editors, sub-editors, managing editors, city editors and others have of the intelligence of their readers?

* * *

Apropos of the trouble with Caruso, let me say that it is curious how many people regard such slight disorders with apprehension. As a matter of fact not only a slight hemorrhage but a pimple, a cold sore on your lip, a boil on your neck, are just nature's safety valves and methods of purifying the blood or of relieving the blood pressure.

Some few years ago, when Caruso and I were discussing manners of living, he told me quite frankly that he had found that he had to be very careful, owing to two attacks of vertigo which had come upon him, and which he attributed largely to his diet and his good appetite. Since then he had concluded to be abstemious and follow the advice of his physician.

When I suggested to him that perhaps he might meet the issue if he took a little more exercise, he told me that it was not easy for him to walk the streets, that he had become so well known that he generally had a crowd at his heels. He told me some very amusing stories, too, of his experience in that way.

The tendency of the great artists to put on flesh comes directly from the manner of their life, and also from the fact that so many foreigners, especially the Italians, keep up in this country a diet which is perhaps more suited to their own country than it is to ours. The artists get up in the morning, go through certain work, preparation, if they have to sing that night, or they study a new rôle, or refresh their memories in the rôles they

As Seen by Viafora



Few Singers Have Established Themselves So Quickly at the Metropolitan Opera House, as Beniamino Gigli, the New Italian Tenor. He Made His Début in the Revival of "Mefistofele" and Has Since Sung with Success in "Bohème," "Tosca," "Cavalleria" and "Lucia"

know. This is done perhaps on a cup of coffee and a roll. Then comes the midday meal, which, if they have to sing that night, or they study a new rôle, or the opera they rest and take another very light meal, which sometimes does not go beyond a cup of bouillon, a couple of poached eggs, or something like that. By the time the opera is over they have developed an almost ravenous appetite and so with a few good friends they naturally are inclined to indulge, not, however, in the way of fluids. Then they go to bed, sleep, and taking, as I said, little or no exercise, they accumulate flesh.

* * *

Recently they have been holding Beethoven celebrations, and all the pianists and symphony orchestras have paid particular attention to the compositions of the master mind in music. In doing so, however, they have illustrated a spirit which I have often protested against, namely, that great as Beethoven undoubtedly was, everything that he wrote was not of the same high order. And so I was delighted to see Finck take up the matter, and apropos of Mischa Levitzki's playing of the thirty-two Variations in C Minor relate an anecdote which is historic and which bears on the point. Finck tells us how Beethoven's great biographer, Thayer, relates that toward the end of his life the great composer heard a friend of his practising these thirty-two Variations. After listening for some time, he said:

"Whose is that?"

"Yours," was the answer.

"Mine? That piece of folly mine?" was his retort. "Oh, Beethoven, what an ass you were in those days!"

He was a young man when he wrote those interminable Variations, but because of the halo around his name, pianists still play them and audiences still applaud. Such hypocrisy does not prevail in any other art. But it is the way of the world, very often, to ignore a man and his work during his life time, and then later, after he is dead and comes into his own, not only to acclaim him as a master spirit, but to regard everything that he ever wrote, did or painted as sacred.

* * *

In connection with the Beethoven celebration, Henderson tells a very interesting story in the *Herald* with regard to the place where Beethoven was born, and which illustrates the old story that the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

greatest minds come up from poverty rather than from the ranks of the well-to-do.

On the west bank of the Rhine, but a short distance from the confluence of the Mosel, lies Bonn. In a humble street called the Bongasse the house No. 20 has been preserved as a museum in memory of him who was born therein, probably on Dec. 16, 1770. The room in which he was born is a garret in a rear extension. The side of the room has the slant of the roof. A single small window permits dull gray light to enter. In the room, bare walled and bare floored, is but one object, a plain pedestal supporting a marble bust inscribed with the single name, "Beethoven."

"Then," says Henderson, "the writer of these lines takes no shame from confessing that when he first gazed into that garret he was stirred by an uncontrollable emotion. Upon the other rooms one may look unmoved. Beethoven's piano is there, quartet instruments upon which some of the immortal chamber music was played, the ear trumpet with which the composer strove to hear the swiftly fading sound of music, some score of letters and other memorabilia. But the marble face, and the one word 'Beethoven' framed in the rough boards of sheerest poverty and obscurity, publishes a tragedy."

I didn't think Henderson could be so stirred by anything under the heavens, on the earth, or underneath.

* * *

The election of Harold F. McCormick, son-in-law of John D. Rockefeller, as president of the Chicago Grand Opera Association, is timely. McCormick and his wife have long been known as having been the main supporters of the opera season in Chicago. In fact, it was through Mrs. McCormick's liberality that the late Cleofonte Campanini, the manager, was able to do what he did and bring grand opera in Chicago to the high standard that it finally reached, and of which we had ample evidence when the company came to New York. In this regard Mrs. McCormick played a rôle a good deal similar to that played by Mrs. Vanderbilt, who I have always understood was responsible for bringing over Toscanini, who in turn brought over Gatti. Mrs. McCormick was a great admirer of Campanini and sincerely devoted to his interests, and it is no doubt through her efforts that her husband came to take such an interest as he did, and virtually foot the bill for the heavy deficit which occurred each year and which they say was in the nature of a third of a million.

Letters from Italy inform me that Campanini's widow has had a hard time of it. Like many other Italians, and indeed like many of the Irish, Campanini could never be gotten to make a will. He had the fear, which so many have, that if he made a will he had to die immediately to make that will good. The result has been that the fortune which he left has, under the Italian law, gone to his nephew instead of going on the whole, or in part, to his widow, who, particularly through the later years of his life, and when he was sick, gave him the most devoted care and attention. All she has to-day are the sad recollections of her talented husband, and such means as she had saved from her own highly successful career as a prima donna of the highest rank.

It has been stated that this nephew, who has thus acquired all the late Mr. Campanini's fortune, went so far even as to demand an accounting from Mme. Campanini of monies which it is understood she had received as a personal gift from Mr. McCormick; he even demanded an accounting of what had been spent for the funeral.

* * *

The opportunity was afforded me the other night of hearing a very remarkable boy, namely Robert Murray, the young singer in whom it is understood Mme. Alda became sufficiently interested, when she was on the Pacific Coast, to advise his parents to bring him to New York. What this boy does is little short of the marvelous. He vocalizes with all the ease and precision of a trained and experienced prima donna. He gave the *Polonaise* from "Mignon" faultlessly. His power in the upper register is remarkable, and he reaches notes beyond those that the average prima donna even aspires to. The voice itself, it is true, is somewhat hard and lacking in tone

color, but his runs and trills are astonishing. When he comes, however, to the middle register, there the voice sounds somewhat weak and colorless, though I believe certain expert teachers are now engaged in remedying that defect.

With this marvelous power of vocalization (the lad is only twelve) he unites what is called "a bird voice," that is to say, he produces from his throat the calls of the various birds, that are astonishingly true to life. His father, I understand, is a blue-eyed Englishman, an attorney of high standing in Tacoma, Wash. The mother, who is now with him in New York, is a fine, comely Scotchwoman of great intelligence and with no ambition to exploit her son prematurely. She seems far more anxious, indeed, to have him get a good, sound, musical education before he starts out to do anything. And this in face of the fact that it is said the vaudeville people have offered the lad \$100,000 for a contract, so certain are they that he would make a popular success.

The mother told me that he was barely much over two years when his bird calls used to attract the birds from all parts. The calls must, therefore, have been true to nature. She related, also, some poems which he had written, which show not only imagination but melodic power. And one of them appealed to me strongly because of its philosophic insight.

Young Murray has confidence, but not assurance, and there is a great deal of difference between them. He is unaffected in his manner, very sincere, anxious to please, but not desirous of showing off. And in this he differs from many other youthful prodigies. His peculiar throat formation has already attracted the interest and attention of a number of scientists. Whether he will retain his voice as it is, how it will develop when the break and change come, must be a matter of conjecture. At the present time he is an object of great interest to those who have been privileged to hear him.

* * *

Several inquiries have been made of me with regard to the whereabouts and future of Helen Yorke, the young singer who soon after her arrival in this country came under the tuition and direction of David Bispham and then suddenly astounded the musical world by marrying Mischa Appelbaum, who has had a somewhat bizarre life, particularly in connection with the Humanitarian Cult and the publication of the magazine of that society. Both came into an unenviable notoriety through the announcement in the papers some time ago that they had, by mistake, taken bichloride of mercury tablets and were in the hospital in a very serious condition. The matter received great attention from the press at the time, especially when the lives of both were almost despaired of. However, as we know, the young lady recovered, though Mr. Appelbaum still lay in the hospital and at one time hope was almost given up for him. Now, however, he is out, too, and as bright and as full of energy as ever.

Miss Yorke is with her relatives, and will probably resume her musical activities in connection with the noted Pathé concern, for which she has made some very successful records. As she has many who sympathize with her, she should look forward to a successful future.

Mr. Appelbaum, who shortly after his marriage entered upon a career as a musical manager, has, I understand, abandoned that project and will return to his former business as a broker in Wall Street, where he gained considerable prominence as one of our best experts in copper. His many friends appear willing to stand by him and deprecate the report that there have been any differences between him and his pretty and talented young wife, and point to his very strenuous efforts to start her on a musical career, which efforts included a number of public appearances with noted artists, among whom Bonci was one.

It is, of course, but human nature, when such a catastrophe occurs as happened to these two people, that the worst possible construction is placed upon the matter. But those of Mr. Appelbaum's friends who have known him for years contend that in spite of a certain tendency to be erratic at times, he is a man of character, great ability, who is sure to make good in whatever he undertakes.

* * *

Schumann Heink started to sing some songs in German at one of her concerts in New Jersey. A few, when she sang the first song, got up, walked out. At any rate, Madame has the courage of

her convictions. She defended her action so eloquently and ably as to carry the great audience with her.

One thing, however, we should not lose sight of, namely, that nearly all the great German composers, especially those who are dead, were revolutionaries, and it does seem rather hard that their beautiful music should not be heard in its original form because the Hohenzollerns and all those who followed them aimed to rule the world by force, violence, and crime.

* * *

Music is coming more and more into its own everywhere, in the factory life, in free concerts for the people. The latest use to which it has been put is by the County Treasurer in Cleveland, Ohio, who had a band play outside his office as the income tax payers marched up to the window, which prompted one newspaper to say that ancient kings had the idea long before Mr. Boyle, the name of this Treasurer. They had the band playing, leading armies of men, as they

marched up to be shot, and it worked well.

Some day the band will play while men dig ditches, harvest crops, indeed, it won't be long before we will find that music has a rôle in every phase of our human life, to cheer, to console, to keep up the morale particularly of those whose toil is monotonous, depressing, and so we will practically illustrate what the dear gray poet Walt Whitman wrote: "I see and hear America go singing to her destiny."

We have started to sing. We are getting rid of the old Puritan prejudice against the expression of emotion. We are beginning to hear the sound of our own voices. We are cutting loose from the prejudices of the past, though at this very time the Puritans want to take us back a century or more says your

Mephisto

BEETHOVENITES HOLD GREAT MEMORIAL

Notable Array of Stars Gives Elaborate Program—Mr. Meader Impresses

The Beethoven Association celebrated its patron divinity with the most elaborate program of its year-long career at Aeolian Hall Tuesday evening of last week. In view of the commemorative nature of the occasion the audience outdid itself in enthusiasm coupled with reverence of attitude. The Philharmonic Orchestra, George Meader, tenor; Albert Spalding, violinist; Hans Kindler, cellist; Leopold Godowsky, pianist, and Coenraad V. Bos, accompanist, participated, some singly, some in conjunction. Music good, bad and indifferent formed the two hours' traffic of the night, ranging through the "Prometheus" Overture of small significance, the Triple Concerto (Op. 56) of no significance, the Eighth Symphony of great significance, the songs "Wonne der Wehmuth," "Ich liebe Dich," "Adelaide" and the cycle "An die Ferne Gelieite." It

may be set down without details or specifications that the orchestra under Mr. Stransky gave notable performances of the symphony and the overture, besides providing a good accompaniment for Messrs. Godowsky, Spalding and Kindler in the triple concerto. But certainly the resurrection of this long and dreary affair does nothing to triple the glory of Beethoven. It is the sort of thing best avoided on occasions of consecration and lustral service. The three artists played earnestly but not well. A practicable ensemble is not made of soloists of their individuality.

Mr. Meader's voice is not a great one nor does his technique materially assist it. Nevertheless his presentation of the cycle and, particularly, of "Adelaide" (he sang them all in German) was one of the most perfect displays of fine art heard here in years. Nothing more beautiful in style, in phrasing, or in the apt communication of poetic thought can be imagined. This splendid young American tenor occupies a niche among the very greatest exponents of classic song.

H. F. P.

A LONDON FAVORITE IS ALFRED CORTOT

Ernest Newman Classes French Pianist With Hofmann and Busoni.

By ERNEST NEWMAN.

Manchester Guardian and London Sunday Times.

London, Nov. 22, 1920.—It has been a week with us of instrumental music.

Alfred Cortot gave a Chopin recital on Saturday, the 13th, playing twelve of the Etudes and the whole of the Preludes. He is one of the three or four prime favorites in England at present. It looks as if our taste, not merely in London, but in the provinces, is greatly improving; the public reserves its wildest enthusiasm now for the real people, such as Busoni, Hofmann and Cortot.

American Musical Opinion Accords with that of England
Mr. Cortot Is Entirely Booked for the Present Season

Concert Management Arthur Judson
Pennsylvania Building, Philadelphia

Victor Records Steinway Piano Duo-Art Records

Community "Sings" Defeat Own End, Says Marquard

Edward D. Marquard, Its Conductor, Tells of Organization—Fallacy of Community Sings—Lack of Purpose Marks Work—Drive for \$250,000 Planned

NO surer road to the appreciation of music may be found than that of participation in it. Traceable to this cause was the sudden and flourishing bloom of Community Singing, offering as it did some medium of expression for thousands eager to participate in music in some form.

That this movement defeated its own purpose, is the contention of Edward D. Marquard, in whose hands is placed the leadership of the famous People's Choral Union of New York.

"Everyone has the desire to participate in music," said Mr. Marquard, in talking of the subject, "but there must be the element of progress in that participation. There should be a definite purpose and an aim. The trouble with the community sing, *per se*, is that its sole object is to get people singing, regardless of how they sing, and generally of what they sing. Beyond a momentary participation which sometimes, though rarely, does lead the singers to desire further study it has little lasting value.

"Take for instance a Community Sing. Several thousands get together and after much coaxing and cajolery the leader gets them to sing or 'if you can't sing, whistle.' Then the crowd sings one of the old familiar songs that they know. Sometimes they attempt a part song, but the singers not being classed according to voices, there is a very solitary and desolate attempt at this. But what does this lead to? Does the participant feel inspired? Rarely. Does he feel as if he had actually partaken in song? I doubt it.

"It is for this reason that Community Sing, *per se*, has had so desultory and brief an existence. Without doubt the solution to our musical problem lies in great part in mass singing. But it must have a purpose, and it will last.

"That is the reason why the People's Choral Union has been in existence some twenty-eight years. It has in it the element of advance and progress. Our method is to found each year choral classes wherein the students are taught the elements of vocal work. After learning these sufficiently they are graduated into the People's Choral Union.

"The classes are formed in all parts of the boroughs. This year, unlike previous experiments, we will make each



Some Moments at a Meeting of the People's Choral Union. On the Left—Mr. Marquard Explaining the Work to Two of the Choir's Oldest Members; a Group of Singers Rehearsing

borough a unit having its own branch of the Choral Union, and bring the various branches together for gala events only. In the individual classes the pupils are taken from the rudiments of sight singing, through simple rounds and part songs, finally to the advanced work, in the chorus, and such massive compositions as the 'Messiah,' 'Israel in Egypt,' 'Elijah,' 'Creation,' Verdi's Requiem and others which we have done. When you consider that our vocal material is taken from the layman and that they can work up to the presentation of these works, you will agree with me that they have an aim in view.

"Frank Damrosch started the organization with the same aims as we are now carrying out and which I aim to continue, having succeeded him twenty-five years ago. The actual ideals which inspire those heading the organization may be

shown by the fact that since our organization started conductors and teachers have offered their work gratuitously, as have officers and the general committee which govern the policies of the association, and are chosen from the ranks. We have never had any outside assistance financially and have paid for the renting of the school auditoriums, light and music by a nominal charge of ten cents a lesson from each pupil.

"I feel, however, that the time has come when the work should be assisted financially. Having struggled through twenty-eight years, and justified our being, we are making a drive for an endowment fund of \$250,000. The need of this is that I do not feel that I can any longer, under present economic conditions, ask the services of these whole-hearted teachers without some remuneration. Moreover, the time has come when we

may expand and carry our work not only more actively to the people of the city, but must also extend beyond the geographical limits of our city.

"I feel that our drive shall not be without success, for the cause is so just a one. Unlike the Community Sing, we have an ultimate aim and purpose—the singing of the choral masterpieces. And the students who enter our elementary classes have in view their musical growth, to reach the point when they can sing these works. Thus the participants begin to learn not only the greatness of the works which they sing but the workings of musical creation. And their appreciation does not stop at choral music. Thus, since we draw our material from the people, I feel that our work is extending out to reach the masses and prepare them for a nobler comprehension of art."

F. R. G.

EXTEND CINCINNATI SCHOOL ACTIVITIES

Conservatory Forms Body to Develop Instruction Through Country

CINCINNATI, Dec. 20.—The Cincinnati Conservatory of Music plans to extend its activities throughout the country through its normal department. For this purpose a new musical incorporation has been formed which will be known as the Associated Teachers' Course Company, which will control the text matter used by the normal piano department of the Conservatory of Music.

The plan is, briefly, to create a host of

teachers by direct instruction at the institution itself who, after qualifying for a teacher's certificate may go out into the world and make use of the same text matter which they studied at the parent institution. Their own pupils, should they eventually decide to come to Cincinnati to study at the Conservatory, would be given credit for work accomplished under these teachers who would be, to all intents and purposes, branches of the Cincinnati headquarters.

Bertha Bauer, directress of the Cincinnati Conservatory of Music, has stated that there is nothing particularly new in the idea, inasmuch as it has been worked in a small way heretofore. The lessons were originally known as the Progressive Series, intended primarily for mail order instruction. The series, however, has been taken over by the Conservatory and vastly improved by George Leighton and Clara Bridges, who have elaborated the theoretical phase of the text matter.

Edward Wesson and Robert Stewart, of St. Louis, who have been interested in

the publication of the lessons, are at the head of the new corporation and will, it is understood, come to Cincinnati to live. Obviously they will have no part in the Conservatory work further than to supply the text matter. The plan is expected to spread the reputation of the Cincinnati institution to the further corners of the United States, and members of the faculty believe that it will do much to place musical instruction throughout the country on a higher plane.

W. S. G.

Carolyn Cone-Baldwin Becomes Mother of Twins

Captain J. W. Baldwin and Mme. Carolyn Cone-Baldwin, the well-known pianist, are receiving congratulations on the birth of twin daughters, Carolyn and Constance, on Nov. 25, at their home in New Orleans.

Grainger to Tour South

Percy Grainger, pianist, who made his first appearance in Havana on Dec. 16, played there again on Dec. 19 and 21. He will return to the United States to make a tour of the South.

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MUSICAL AMERICA'S WEEKLY

Musical Germany of To-day Visioned Through English and German Glasses

Edward J. Dent and Adolf Weissmann Consider Present-Day Tendencies in German Musical Art and Life from Individual Angles

EDWARD J. DENT, writing in *The Athenaeum* on "The Tradition of German Music" records some interesting impressions culled on the spot. His article touches on a number of different points. To begin with he scores the monotony of standardized German musical interpretation: "The band in the lounge of the hotel plays rag-time, but it is rag-time translated into German. One listens to it as one listens to Shakespeare or Byron in German; the Germans rate them higher than we do, yet to us the German interpretation seems to deprive them of all that is most characteristic." Hotel and café band repertoires, says Mr. Dent, are on a much higher level than in England, "and the standard of performance in some ways much more musical. Gounod, Puccini, rag-time or *The Blue Danube*, all are handled with so copious an outpouring of loving reverence that one is tempted to imagine every performer to have been a pupil of Joachim or Madame Schumann.

"After a few weeks in Germany one realizes the monotony of it. All music begins to sound alike, all music is reduced to the same barometric level of Mendelssohn and Schumann. It is the German soul; *ewig fliesst der Rhein*; in every piece of music the faint *crescendos* and *diminuendos* rise and fall subconsciously in time to the natural heave of a man's lungs.

Passive Provincialism of the German Musical Viewpoint

"German music had been acknowledged throughout the world for so many years as the best music that existed, that it is hardly surprising if the majority of people in Germany got into the subconscious habit of assuming that all German music was good and all good music was German. They became and are still, curiously dense of mind to music from outside. The average English singer or instrumentalist is much quicker to see the essential characteristics of foreign music, to whatever country it belongs; indeed, English performers often execute foreign music much more intelligently than they do that of their own country. Germans make all music sound as if it were German in origin; it is the only way in which they can conceive it to be music at all. It is not deliberate patriotism; it is merely passive provincialism."

Younger Revolutionary German Composers Cannot Get Works Performed

"Against this passive provincialism young Germany reacts violently. . . . It is in a position to hate Wagner and Brahms with positive and definite hatred, and with good reason. The new musical patriotism in England has at least driven us back to the refreshing sources of Purcell, of the Elizabethans, of English folk-song; it has also made the performance of works by young English composers a point of honor. In Germany patriotism has had exactly the opposite effect; it has settled Bach, Beethoven and Co., more firmly than ever on their pedestals, and has very definitely slammed the doors of the concert-rooms in the face of all young upstarts and revolutionaries. Even the men of fifty complain that they never have a chance of being heard. The Intendant of the State Opera, Professor Max von Schillings, recently expressed the pious hope that it would at last be possible to perform the *Götterdämmerung* with Wagner's original orchestration. 'As if the State Opera was to be a museum of musical archeology.'

Rage for Dancing on the Increase in Berlin

Adolf Weissman, writing MUSICAL AMERICA from Berlin, touches on other phases of present-day German musical activity. He declares that if the Russian Soviets allow the Russian Ballet to go to Germany, it will find in Berlin a town in which the rage for dancing has increased with its bad taste, and that the excellent productions of the Russian artists would be a valuable esthetic influence. This dance craze is an outcome of despair, to which those who have lost hope of the future have recourse in order to enjoy the pleasure of the moment. Yet the government is making great efforts to hold back the masses from vulgar amusements, and to improve their state of mind by educational work in music.

The Berlin Symphonic Orchestras

When the revolution broke out, the Berlin orchestras passed through a crisis, but the new spirit of independence which made the musicians forget that the life of an artistic body depends on each individual member of it living up to his responsibilities, has grown more tractable. For the three leading orchestras are having a hard fight for existence. Yet the orchestra of the "Staats-Oper" has overcome the change from a royal to a republican organization, and under Wilhelm Furtwängler—who has re-established the discipline which had suffered from the genial disorder of Richard Strauss—is giving wonderful concerts.

The Philharmonic Orchestra, in the person of its musicians, is still very independent. It has not been unusual,

when a conductor has tried to extend the hour of rehearsal a little beyond the appointed time to have a spokesman rise and say: "I beg pardon, sir, but the hour has passed!" This tendency to measure the minutes, however, has been largely checked by the rapid advances made by the competitive Blüthner Orchestra which, under the direction of Selmar Meyrowitz, is showing itself capable of the highest type of work. All three orchestras are engaged on the work of musical education which the existing government regards as of the greatest importance.

Chaliapine Expected in Berlin

Chaliapine—who is said to have given the Soviet government a great deal of trouble—is expected to appear in Berlin, where the city's large Russian colony is sure to give him a hearty welcome. It will be the great singer's second appearance in the German capital, where he sang once before, fifteen years ago. The one question seems to be whether the singer's financial pretensions will not be too great to preclude his being heard. In view of what Wells mentioned recently in connection with the rewards of his work in Russia, this does not seem believable.

That the outstanding figure in English politics finds in music solace for the little problems which beset him, is evinced by a recent notice in the "Court Circular" of "The London Times"; "The Prime Minister and Mrs. Lloyd George will be present at the recital given by Mlle. Mégane at Aeolian Hall."

Modernists Build Debussy Memorial "Tomb" of Music

THE Sixteenth Century poets and musicians used to erect "tombs" for artists, a fashion which has once more come into its own in our day. The "Tombeau de Claude Debussy" is a group of works composed as an act of homage to the great French composer by Bela Bartok, Paul Dukas, Manuel de Falla, Eugène Goossens, Francesco Malipiero, Maurice Ravel (whose "Tomb of Couperin" was given recently by the Swedish Ballet), Albert Roussel, Florent Schmitt, Erik Satie and Igor Stravinsky. These are the architects and sculptors whose monument to Debussy's manes is presented in the *Revue Musicale*.

It symbolizes the debt of gratitude owed the composer of "Pelléas" by the young composers of Hungary, Spain, England, Italy and Russia, and the five votive crowns suspended over his head in the "Tombeau de Claude Debussy" may be said to represent the payment of a debt of honor.

Igor Stravinsky's contribution is short. It is entitled: "Fragment of wind-instrument symphonies, in honor of Claude-Achille Debussy"—two robust pages, strangely colored. There is no nuance, there are no time or key signatures. These strong, brutal pages offer some interesting problems in musical esthetics.

Erik Satie, on four lines of Lamartine, exhales a plaint as brief as a Japanese *hai-kai*. "Rivers, rocks, forests, solitudes so dear, one being is lacking and you are unpopulated!" It is conceived in a mixture of styles which troubles the reader. Thus, in part, Emile Vuillermoz, who is considering the individual stones of the Debussyian "tomb" at great and interesting length.

Music played a part in the recent sentence in Berlin to nine months' imprisonment and a fine of 200,000 marks of the proprietor of the Eden Hotel. The excess of luxury prevailing at the hotel was indicated by the fact that 60,500 marks were spent for flowers in four and a half months, and 106,000 marks for music—in thirty-four days!

According to Paris and London advices the collapse of the Paris Opéra strike—all employees, save the musicians—have begged to be taken back—is "a signal defeat for those who aimed to introduce Bolshevik tyranny at the Opéra."



"Song," by Maurice Denis, Decorative Relief in the Champs-Elysées Theater

Sicilian Syracuse Revives the Great Tragedies of Old Greece

IN every theater of Italy there are to be exhibited pictures and photographs of the open-air stadium in the city of Syracuse, in Sicily, together with those of the musicians, chorus and dancers taking part in the revival set for this spring of the great Greek tragedies. This open-air theater, described by Cicero, is, according to Professor Rosso, the largest and finest in the world. The performances, from the musical and literary standpoint, are not to be lifeless academic efforts. They are to be quasi-exact reproductions of what took place when Aeschylus directed the "Persians," when Pindar sang to the Olympian Jove, when Plato ascended the marble-lined steps, and old, blind Timoleon pleaded with the people.

Six years ago (when "Agamemnon" was given before an audience of 20,000 spectators) the representation was so realistic that the Sicilian peasants, who had come by the hundred, could not forget the terrible scenes of tragedy they had witnessed. When they returned to their sleepy villages they reacted the play or scenes from it in the marketplace and in the shade of the quarry, like true descendants of the Syracusan Greeks and believers in the Hellenic myths and legends.

These revivals, which are to begin in April, are to be the most ambitious which have as yet been planned. Count Mario Gargano is at the head of the entire movement, strongly supported by Ettore Romagnoli, the famous Greek scholar, and by Cambellotti, who will act as stage-manager. The mayor of Syracuse and the municipality of the city are making preparations for the coming event; for a library and museum, together with lecture-courses by authori-

ties on the Greeks, their tragedies and the manner of their representation, have been planned to precede the performances, and a large concourse of students is expected.

Remains the question of funds. The happy hope is expressed that "enthusiasm will supply them." What is certain is that the Italian government will not. For, sad to say, the Ministry of Instruction and the Secretary for Fine Arts have neither of them shown any interest in the undertaking.

Musical Bird-Cries Charm London Nights

Mysterious bird-notes which float above the London house-tops at this season of the year are varied in number. A flute-like, two-syllable whistle, with plaintive cadence, is the note of the golden plover; the passing curlew utters a long-drawn, whistling call, real nature-music: The wild grey-lag geese flying from the north, have a peculiarly clangorous musical note, while the Scandinavian migratory thrushes when passing over the city at night, give a sibilant call in the hope of hearing a response from others of their kind below. The owl, mentioned by Alfred Noyes, and the night-flying heron are also birds whose musical cries are heard in the stillness of the London night.

None less than Ernest Newman has contributed a book on "The Piano-Player" to the series of "The Musicians' Handbooks." It is a defense and suggests that composers might write with greater advantage, artistic and financial, for the piano-player than for the piano. The celebrated critic illustrates his remarks by quotations from Wagner and Granados.

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



"Decentralization!" Cry Those Scoring London Music Congestion

A "DECENTRALIZATION of Music Committee" has been formed in London, "with the object of arranging for concerts by famous artists to be given in town halls in and around London." But, declares R. O. M., the decentralization of music and the decentralization of famous artists are two very different things.

At present London is musically congested. "There is a perfect army of musical purveyors in our midst, of every conceivable size, shape and quality." The Royal College, the Royal Academy and other institutions turn out singers by the thousands and pianists by the tens of thousands, and other instrumentalists in proportion. . . . "thin players and fat players, pretty players and ugly players, the dark-haired and the blonds, the phlegmatic and the soulful, the siren and the Madonna—day after day, night after night, they step forth on the platform of Wigmore Hall or the Aeolian and go through their paces." Expenses are prohibitive and houses are seldom half filled.

Yet, if a process of elimination removed the incompetent, there would remain a good-sized residue of proficient and talented performers. At present, in London, all these performers display their talent in far too limited an area: the recitals are all given in two or three halls in the West End.

The West Enders have too much, and those dwelling in the outlying districts not enough music. The Finsbury Popular Sunday Concerts are a proof of the fact. For years they have supplied programs of chamber music of the highest class, and to-day, in their thirty-fifth season, applicants for seats are turned away at the door. Hence there must be a similar demand in other outlying London districts: Clapham, Balham, Tooting, Chiswick, Battersea, etc. The "Decentralization Committee" is a genuine necessity if the future of London music is to be solved, and players who realize that dwellers in South or East London will furnish them with truly responsive audiences may do much to save themselves from coming penury.

Does Sovietism Denationalize the Vocal Cords?

A French critic declares that if Chaliapine has solicited and obtained the authorization to carry his baritone voice away from "the court of his friend Lenin," it is an indication that Soviet finances are in a bad way. He accuses him of recalling with regret the imperial bank-note signatures of Saint Petersburg, the royal ones of Madrid, the capitalist ones of Paris, and declares that he suffers monarchic home-sickness for Great Britain. "The Soviet paradise denationalizes the vocal cords. We must wait and see what shape it restores them to."

Unpaid Hidalgos Strike at Surrey Theater

At a recent performance of opera in English at the Surrey Theater in London—"Maritana" being presented—the musicians refused to play when the curtain fell on the first act, as they had not been paid. After a long delay the announcement was made that the matter had been settled—and the chorus and principals "went out." A Spanish hidalgo from the chorus, who kept passing before the curtain with the question "Got your money yet?" set the audience repeating his question to every member of the cast who put his nose around the curtain. Finally the first violin played Bach-Gounod's "Ave Maria," while the management placated the artists behind the curtain, after which the opera came to an end with numerous cuts.

The French Minister of Fine Arts has authorized the acceptance, by the Paris Conservatory, of a legacy from Jean-Alexis-Robert Rostand, including the autographed orchestral score of "Harold en Italie," by Berlioz, the piano score of "Les Troyens," with annotations and corrections in Berlioz's own hand, a score belonging to Auber and all the MSS. of Auguste Moret.

The late Wassili Safonoff's "New Formulas for the Piano Teacher and Student" is described as a book of great interest, a species of testament regarding his ideals, the "formulas" all tending to develop the sense for beauty and purity of piano sound.

In a recent book by a British M. P., Mr. J. H. Thomas, a forecast entitled "When Labor Rules," he predicts that in England "the public-house will be nationalized" as well as "Theater and Opera." The cost of the book is commented upon and, as a cheaper edition at present prices of print and paper would probably ruin the publishers (which applies as regards books here as well as in England, the ironical suggestion is made that Mr. Thomas could nationalize the publishers as well).

Lo Staffile of Florence has dedicated an article to Francesco Guglielmo-Salvi, composer of the "Sonata del Poeta."



Marix Loevensohn, Noted Belgian Cellist, Solo Cellist of the Concertgebouw Orchestra in Amsterdam, and Recently Appointed Professor of Cello at the Royal Conservatory, Brussels

Philidor and Pergolese Unite to Give Paris Comic-Opera Holiday

THE "Trianon-Lyrique" has recently witnessed a most enjoyable revival of two old comic-opera scores, "Le Maréchal Ferrant" (The Blacksmith) in two acts, music by François-André-Danican Philidor and "La Servante Maitresse" (The Mistress-Servant) also in two acts, by Pergolese. In mounting the two as a double bill, M. Louis Masson is said to have done a real service to French art in demonstrating by their juxtaposition the superiority of French to Italian *opéra bouffe*. "La Servante Maitresse," interpreted with great care, charmed without amusing the audience. "Le Maréchal Ferrant," on the other hand, provoked genuine enthusiasm by the magic of its music.

Especial praise is allotted the work by the chess-playing composer because of the exquisite orchestral inventions which beautify a score written for no more than two or three parts. For their epoch, the *pizzicati* of *La Bride's* air, and the oboe counter-melody in *Jeanette's* Romance are real inspirations. In the second act the composer's ideas, always clear and distinctive, even reach a certain grandeur of expression: Gluck himself would not have disowned the recitative preceding *Colin's* air.

Mmes. Lucy Vauthrin, Sonia Alny, and MM. Sainprey, Marrio, de Trévi, Duplex, Guenot and Laurière, the singers, were generously applauded by the audience.

Paris Revives the Operetta

In considering "Rip" (our own Rip Van Winkle, *a la Française*) at the "Théâtre Mogador," music by Robert Planquette; "Le Coeur et la Main," music by Ch. Lecocq, and other contemporary operetta productions, a critic questions whether the results justify the effort. "The operetta has conquered the 'Opéra-Comique,'" absorbed the "Gaité," and the "Trianon," it fills the "Empire," the "Apollo," the "Scala," the "Moulin Bleu," it is played in all the suburbs. In short, the operetta is the fashion, as it was after 1870, with the difference that then the fashion was creative. But thus far, our furnishers have not been able to give us new goods. Aside from André Messager, no composer has designed to lend his scores a modern note in composition." He suggests further that perhaps the group of the "Six" might—not pool their dissonances, which would be terrible—but delegate the least austere among them to write a comic operetta score in the most modern manner.

Modern English Music Heard at Private Concert in Paris

Compositions by Roger Quilter, John Ireland, J. Peel, Cyril Scott, and Lord Berners, the composer of the "Goldfish,"

were recently presented at an invitation concert in "la maison de Balzac," a composition by Percy Grainger, "Londonerry Time," exciting particular interest, since "its powerful, broad phrases expressing a profound grief were especially impressive at a time when the tragic events of the day lend them added pathos. M. Lucien de Flagny played, and Mme. H. Luquien and the English singer, Mr. James Whittaker sang for the appreciative audience.

Susan Metcalfe-Casals Applauded at Hague, at Mengelberg Concerts

Susan Metcalfe-Casals, when she appeared at one of the recent concerts of the Mengelberg Orchestra at La Hague, charmed her audience by her singing of melodies by Grieg, Schubert, Mozart and Moor, an English composer. Local critics declared her voice to be "one of simple and noble beauty, highly equalized and not too broad, a voice made to console the afflicted and rejoice those who were discouraged."

Paul Kochanski, a young Polish violinist, who is said to possess a "silver" tone, recently played a noble work by Arnold Bax, a revised version of his Violin Sonata in E, in Wigmore Hall, London, with great success.

The Conservatory of Angers is arranging a series of great historical concerts.

BENNO MOISEIWITSCH

"FLAWLESS STYLE AND MUSICIANSHIP WITHOUT A BLEMISH."

Chicago Tribune.

"THE STYLE, THE SPIRIT, THE MARVELOUS ACCURACY, THE INTENSE BEAUTY OF THE LYRIC PASSAGES FAIRLY SWEPT THE AUDIENCE OUT OF ITS ACCUSTOMED CALM."

Chicago Journal.

"HE STRUCK REAL SPARKS OF GENIUS."

Chicago Herald.

"A COMMAND OF TONAL GRADATIONS THAT IS MARVELOUS."

Chicago Post.



Soloist, Nov. 19th and 20th With

CHICAGO SYMPHONY ORCHESTRA

Chicago Tribune—Nov. 20, 1920:

"With perhaps one exception, there is no artist before the public today who is so irreproachable in his serenely impersonal musicianship and technical infallibility as Benno Moiseiwitsch who appeared with the Chicago Symphony yesterday. There is a splendor about his art that is like the unearthly beauty of distant and unconquered heights of cloud veiled mountains. And recognizing its pianistic perfection, the reserved devotees of the symphonic Friday afternoons paid Mr. Moiseiwitsch the unique tribute of repeated bravos."

"The Schumann A minor concerto was an exhibition of flawless style and musicianship without blemish. Interpretively it was drawn with powerful strokes that wasted no time on neurotic sentiment or finicky flourishes of phrasing."

"His second appearance of the day was in Schelling's 'Fantastic Suite' for piano and orchestra. This is an amazingly effective composition. Mr. Moiseiwitsch went through its labyrinth of twisting rhythms and intricate pianistic difficulties as if it had been a five-finger exercise. It was playing with power, glowing imagination, absolute technical surety, and aflame with that rare quality which is sometimes called, for want of a better name, genius."

Chicago Daily Journal—Nov. 20, 1920:

"There is a temptation to say that a new pianist was discovered at Orchestra Hall yesterday, although that pianist is Benno Moiseiwitsch who made his first appearance here last season."

"But anyone who can play Ernest Schelling's 'Fantastic Suite' as he played it yesterday with the Chicago Symphony Orchestra deserves to be treated as a discovery."

"Such a cyclone of octaves as whirled through the scherzo movement of the suite were something new even in these days of good pianists. And the style, the spirit, the marvelous accuracy, the intense beauty of the lyric passages fairly swept the audience out of its accustomed calm."

Chicago Evening Post—Nov. 20, 1920:

"Benno Moiseiwitsch was the bright star at the concert yesterday. He is a master of his instrument and with a command of tonal gradations that is marvelous. It was beautiful piano playing—the Schumann just in the spirit of the old tradition and the Schelling a joy."

Chicago Herald and Examiner—Nov. 20, 1920:

"Benno Moiseiwitsch showed himself a versatile artist of the piano as soloist yesterday for the Chicago Symphony Orchestra. His playing showed both fire and color in the Schumann concerto in A minor, and he struck real sparks of genius in Schelling's enjoyable 'Fantastic Suite.' His interpretations glowed with fire and he played with the buoyant exuberance of youth, neither mellowed nor spoiled by the disillusionments of riper experience. His success with his audience was no less marked than his artistic triumph."

Chicago American—Nov. 20, 1920:

"On the same program Benno Moiseiwitsch's name was another assurance of joy in store. His recitals have fixed him firmly in the hall of fame where we place the chosen of the keyboard."

COMING ORCHESTRAL APPEARANCES

ST. LOUIS SYMPHONY, FEB. 4-5

1 WEST 34th ST.

BOSTON SYMPHONY, FEB. 25-26

NEW YORK

MASON & HAMLIN PIANO

N. Y. SYMPHONY, DEC. 25-26
WOLFSOHN MUSICAL BUREAU

National Theater Our Crying Need, Says Lada

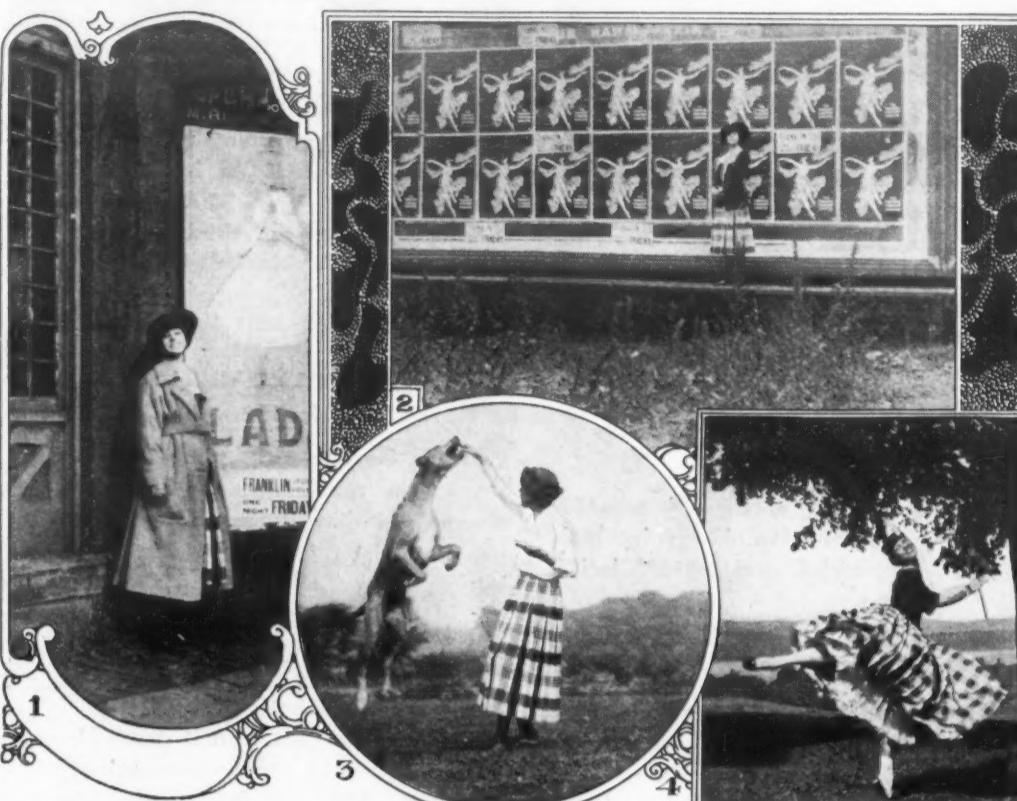
American Dancer Believes Founding of Art Center Must Precede National Conservatory — Studying Her Dances—Modern Music as an Art Form

A NATIONAL theater, sustained and endowed by the government, is the most direct and sure way of encouraging our musical growth, believes Lada, the American dancer, whose engagements have recently taken her on an extensive tour of the country.

"The ultimate aim of all musical well-wishers in this country should be a National Conservatory," said Lada, when a short respite from her work permitted the dancer, Marc Lagen, her manager, and the writer, to combine a luncheon and an interview. "Before, however, we reach the stage of the conservatory we should develop the native expression to the point that it becomes a definite and a truly American utterance. The way to do this, it seems to me, is by having a theater subsidized by the government, in which American artists will be given the opportunity of appearing, and the opportunity of expression they require."

"Much has been said of giving American artists the chance of appearing, but little is done, even less in States outside New York, for there the glamor of European reputation still awes audiences. In many cases clubs taboo anything American, music or artists."

"A theater of this sort would give the acquired routine to an artist, and should also, to fulfill its purpose, give opportunity for experimenting. A great impetus behind Europe's artistic progress, is to be found in the theaters sustained by royalty affording just such outlet for native artists. Much is now written about the Bolshevik government's liberality toward the arts, but the princes



1—Lada, the American Dancer. 2—Before Her Posters. 3—With Her Great Dane. 4—Rehearsing a Dance on Her Lawn

were as wont to help art, and with as liberal a hand as are the present Reds supposed to. For instance, I remember a visit to the private theater of the Tzar at Tsarskoe Zelo, and remember how impressed I was at the brilliance of the work presented.

"I emphasize the theater especially because I feel that until we have our own artists, and native forms of art, our conservatory will fail of its purpose. For we shall again have to call upon Europeans to make up the faculty. And once more we shall undoubtedly fall under the European influence, as we have too much in our art already."

"In regard to dancing I feel that America must work out its own form of

expression, one of absolute freedom. It has been influenced by the Russians, but I do not believe that this is the school of dancing which we must adopt. For us it is too sordid, too enervating. I myself this year am trying to make my programs as light and cheerful as possible, as I think the present need is one of encouragement. To this extent I am making up practically half my program from American music, several dances and songs which provide a lighter and more delicate form of expression."

"Of our advanced modern music I have used little for my dancing, because I think it is still uncertain in form. There is a groping after expression, which has not been synchronized into a flowing and

consistent design. Therefore my dancing of the work must be similarly formless, and this does not please. I did a certain work of Ravel with its constant repetition of a figure, but no definite design, and it seemed criticized, although it followed the music in expression."

"How do I study my dancing? Well, I have a very definite plan. I generally compose my dances out on the grounds of our country home, and I have photographs taken of the various figures. In this way I can study these forms, seeing them as the spectator sees them and thus be sure that I am affording the impression that I aim to give. Mr. Lagen has assisted me greatly in this by taking some splendid photographs, in which, by the way, he is an expert."

"And by the way, Mr. Lagen is also teaching my dog to talk—my Great Dane. He says 'Hungry' and 'Lada' plainly. You don't believe it? Well at any rate you will believe that whenever he sees a Lada poster on the street he goes up and barks and wags his tail. He is a highly intelligent dog—and my favorite topic."

F. R. G.

Miss Lark and Mr. Boyer Score at Cooper Union

A concert was given recently by Harriet Lark, coloratura soprano, and Elda A. Boyer, bass-baritone, in Cooper Union New York. The program opened with numbers by the Seventh Regiment Band, which was followed with community singing in which both band and audience joined, stirringly conducted by Mr. Boyer. Miss Lark sang brilliantly "The Shadow Song" from Meyerbeer's "Dinorah" and a group of songs by Gerrish-Jones, Sanderson, Curran and English ballads of her own composition. Mr. Boyer scored in the "Prologue" to "Pagliacci" and in two Negro spirituals by Reddick. Both singers were accorded an enthusiastic reception by the large audience and were re-engaged for another concert scheduled for the near future.

Hartford Club Presents Reed Miller

HARTFORD, CONN., Dec. 11.—The recent concert of the Hartford Choral Club had Reed Miller, tenor, as soloist. Mr. Miller was cordially received and acquitted himself with distinction. He was in unusually good voice.

BY THE WATERS OF MINNETONKA

An Indian Love Song by THURLOW LIEURANCE

**A Beautiful Song
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SKI-BI-BI-LA

(Indian Spring Bird)
Price 40 Cents

One of the most graceful of the Indian melodies, a most poetic conception.

Published in Four Keys.



From Ghost Dance Canyon

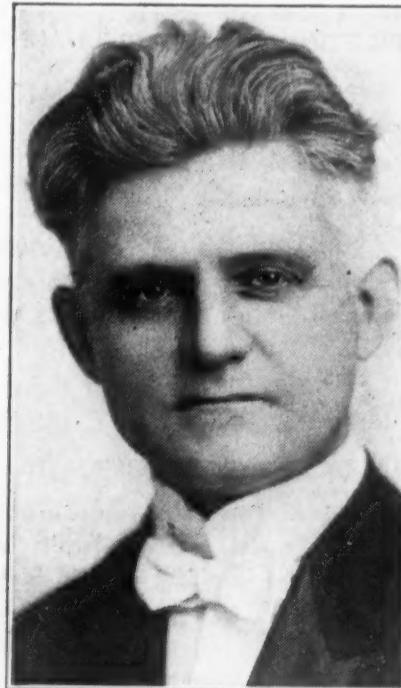
Price 50 Cents

Blood-curdling in its reality—with the distant drumming of tom-toms.

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or Tenor and Baritone)	
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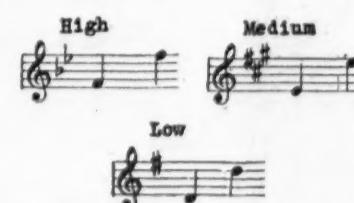
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A real Indian theme, with a characteristic rippling piano accompaniment.

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A tender lament with a sense of desolation.

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Songs
of the
North American
Indian

Price \$1.50

A collection of the best Indian Songs by Thurlow Lieurance. There are nine characteristic numbers in this volume each founded on some aboriginal theme recorded by Mr. Lieurance during his sojourn with various tribes. A very interesting preface and fascinating explanatory notes greatly add to the worth of this volume.

Contents
By the Waters of Minnetonka,
By the Weeping Waters,
Canoe Song,
Dying Moon Flower,
From an Indian Village,
From Ghost Dance Canyon,
In Mirrored Waters,
Indian Spring Bird,
Rose On An Indian Grave, A.

Theodore Presser Co.

Music Publishers & Dealers
1710-1712-1714 Chestnut St.,

Philadelphia, Pa.



© Mishkin
"Brangaene" in "Tristan and Isolde"

NEW YORK SUN,
November 22, 1920.

"The 'Brangaene' was given into the singing of Jeanne Gordon, the young American. The story goes that she has never even heard the role sung, no less sung it herself. The impression she made, therefore, was doubly surprising, and her voice supplemented by a handsome presence."

NEW YORK EVENING MAIL,
November 22, 1920.

"A slender, hovering 'Brangaene' was Jeanne Gordon, her voice lyric and fresh, with fragrant youth in it."

NEW YORK TELEGRAM,
November 21, 1920.

"There was a new 'Brangaene,' Miss Jeanne Gordon, one of last season's discoveries. Her performance was remarkable. Her voice is very beautiful."

NEW YORK TIMES,
November 21, 1920.

"'Brangaene' is one of the capital parts of the Wagnerian dramas, but Miss Gordon acquitted herself admirably. Her voice has beauty, freshness and power, and she sang the music with intelligence and a dramatic touch."

BROOKLYN STANDARD-UNION,
November 24, 1920.

"Jeanne Gordon as 'Amneris' made a great personal success. She is so charming in her interesting face, her simple artistic gowns, to say nothing of a contralto rich in quality and well managed, that she captivates legitimately. Her dramatic gifts are of a high order. She gets inside each character, giving it precisely the interpretation it demands. These strenuous roles were quickly acquired. She appeals in them. She satisfies severe critics."



© Alfred Oyerhoven
"Amneris" in "Aida"

Unanimous Opinions of Critics Concerning the Series of Emphatic Operatic Successes Scored by

JEANNE GORDON

CONTRALTO

Metropolitan Opera Company



© Alfred Oyerhoven
"Preziosilla" in "La Forza del Destino"

Closing Performance of Last Season in Philadelphia

PHILADELPHIA BULLETIN

"There was a new 'Preziosilla' in the person of Jeanne Gordon, who made a handsome, dashing gypsy girl, disclosing a well-rounded and melodious contralto, which was used to good effect. The Rat-a-plan song was sung with much spirit."

PHILADELPHIA LEDGER

"She made a most prepossessing gypsy visually and sang the part well. The solo with chorus at the close of the third act was not only beautifully sung, but she played the drum part herself with rare sense of rhythm and a sureness of stroke betokening much private practice."

DALLAS, TEXAS, JOURNAL

"Not since Tetrazzini sang in 1912, has any artist so completely captured a Texas audience as did Jeanne Gordon in the role of 'Azucena.' "

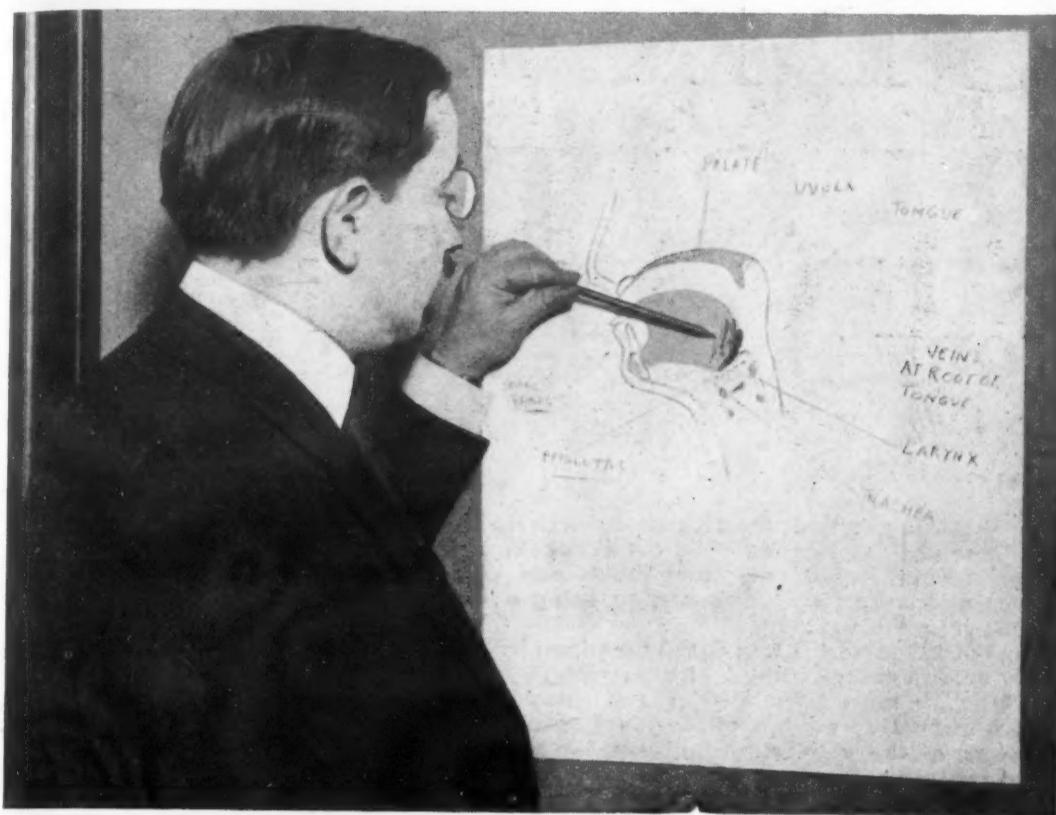


© Alfred Oyerhoven
"Azucena" in "Il Trovatore"

Management: Arthur Spizzi, 1482 Broadway, New York

COLUMBIA RECORDS

His Physician Illustrates the Slight Nature of Caruso's Mishap



Underwood & Underwood

THOUSANDS of Caruso admirers were shocked last week when their idol, during a Brooklyn performance of "L'Elisir d'Amore," burst a blood vessel in his throat. These thousands this week are breathing a sigh of relief, for their fears have been disproved both by the splendid subsequent performances of the tenor as well as the scientific explanation of the hemorrhage by his physician, Dr. Philip Horowitz. In the above photograph Dr. Horowitz is showing the location of the burst blood vessel, disclosing that it did not affect the tenor's vocal cords in the least.

PRIHODA'S SECOND RECITAL

Youthful Bohemian Virtuoso Again Kindles Lively Enthusiasm

Vasa Prihoda's second violin recital in Carnegie Hall, the afternoon of Dec. 13, confirmed the impression which the young Bohemian left with those who

heard the first—that here was a real virtuoso of extraordinary technical attainments. There was an almost uncanny ease and speed in *ricochet* effects, and *spiccato* and *saltato* were used with the aplomb of a Sarasate. His tone was vital and penetrating, if not of the sensuous warmth of the younger Russians, and his style, for all its glitter,

was not lacking in intensity. His numbers were Corelli's "La Folia," Ernst's F Sharp Minor Concerto, a Rudolph Friml paraphrase of Bohemian folksong, the Cartier-Kreisler "La Chasse," a Dvorak Valse, Sarasate's "Jota de Pablo" and Paganini's "Witches' Dance." The audience was one of unusual enthusiasm and demanded numerous extras. Asta Doubravská again was a competent accompanist. O. T.

MAY MUKLE PRESENTS TWO NEW ENGLISH WORKS

Attractive Program by 'Cellist Includes Bridge Sonata and Small Pieces by Warren

The 'cello spoke its own language and not that of the violin at the recital which May Mukle, the well-remembered English artist, gave in Aeolian Hall Tuesday afternoon, Dec. 14. The program included two comparatively new works, one programmed as having its first performance in America. The "first time" work was a sonata, in two movements, for 'cello and piano, by Frank Bridge, which Miss Mukle played with James Friskin. It was a work typical of the British modernists, with not a few attractive moments, but somewhat monotonous and prolix. The other modern opus consisted of five short pieces by Purcell Warren, who gave his life in the war when but twenty years of age. These, with the titles, "An Absent One," "A Little Cradle Song," "Whims," "So Seems My Deep Regret" and "A Sunday Evening in Autumn" were fluent and agreeable, and, in their small way, presented a considerable measure of appeal. The program also included Dvorak's "Waldesruhe," Valentini's Suite in E, an arrangement by Percy Grainger of the Swedish "Vermelands Visa," and a request group consisting of Moszkowski's "Gitarre," Saint-Saëns's "Le Cygne" and Popper's "Papillons."

Miss Mukle played with her accustomed authority and musicianship, and with admirable interpretative ability. She was applauded with marked cordiality. Lawrence Schauffler was the accompanist. O. T.

Ida Davenport

Another Artist

Trained in U. S.



Ida Davenport, American Soprano

Before her Aeolian Hall début on Nov. 18, Ida Davenport, soprano, had already sung in New York. Walter Henry Rothwell, director of the Stadium Summer Concerts, brought her East as soloist for the Fourth of July concert, with the National Symphony. Before that, in turn, Mme. Davenport had made many concert and recital appearances in Chicago, Cleveland, Buffalo and other cities of the Middle West and the East outside of New York. Mme. Davenport belongs to the ever-growing group of native singers who owe nothing to the prestige of European training and appearances. She has won success on the strength of her performances here at home.

SAMAROFF - STOKOWSKI

BEETHOVEN SONATA LECTURE-RECITALS

THE ENTIRE CYCLE OF
BEETHOVEN'S
Thirty-two Piano Sonatas

Is at Present Being Played by

OLGA SAMAROFF

IN

Philadelphia with Explanatory Remarks

BY

LEOPOLD STOKOWSKI



Photo by Pauline Hamilton



Photo © Kubey-Rembrandt Studio

Philadelphia Evening Bulletin.

"Many points of interest relating to Beethoven's life, his nature, characteristics, etc., that cannot be noted here, were brought out, and Mr. Stokowski gave a brief, concise and illuminative analysis of the Sonatas which Madame Samaroff played."

Philadelphia Evening Ledger.

"She (Madame Samaroff) never, in her translation of the more sombre moods of a composer, permits the sentiment to become mere sentimentality."

"This same and comprehensive view of the tragic element was perhaps never better displayed by her than in the *Adagio* of the 'Pathétique' Sonata—that wonderfully sustained celestial mood which, under the hands of a lesser artist, is so likely to degenerate into a banal and lachrymose morbidity. Madame Samaroff gave it the heroic spirit of serious uplift in contemplation which alone can carry its true import to the hearer. And she achieved a deeply singing tone that supported its continuity throughout."

"Mr. Stokowski's explanatory remarks were made with that rare gift of combining depth of understanding with a keen sense of humor, where humor is permissible, that have marked his appearances as a speaker before. His keen perception of the 'high lights' in the facts he wishes to bring out enables him to suppress the unimportant, and so convey a great deal of vital information in what seems to be only a few, informally spoken words."

Philadelphia North American.

"Mr. Stokowski's talk last night, informal though it was, proved of engrossing interest to the large audience, and greatly enhanced the piano portion of the program."

Philadelphia Inquirer.

"ONCE MORE THERE WAS A CROWDED AND APPRECIATIVE AUDIENCE LAST NIGHT AT THE BELLEVUE-STRAFFORD BALLROOM TO HEAR MADAME OLGA SAMAROFF'S INTERPRETATION OF FIVE ADDITIONAL SONATAS OF BEETHOVEN, WITH MR. STOKOWSKI MAKING ILLUMINATING COMMENTS UPON EACH OF THEM AS WELL AS GIVING ADDITIONAL DETAILS AS TO THE LIFE OF THE COMPOSER, HIS ARTISTIC IDEALS, ETC."

"It is not possible to add anything to what has been said so often of the art of Madame Samaroff, whose position in the field she has chosen is assured. It may be said that last night she seemed to play with a little more authority than usual, and that she showed unusual emotion in some of the numbers."

"As there were seventeen different movements played last night, it can be seen that there was a wide range of musical ideas, all of which were interpreted by the artist with the technique for which she is famous, poetic fervor and complete sympathy with the composer. It is a rather difficult task to carry out such a program, but Madame Samaroff met every situation with artistic success and the result was a delightful musical evening."

Steinway Piano Used

Pennsylvania Building, Philadelphia

SEASON 1921-1922 NOW BOOKING

This cycle with three lectures by Leopold Stokowski will be given in Aeolian Hall, New York, beginning Jan. 26, 1921. Subscriptions to Loudon Charlton, Carnegie Hall.

Concert Management Arthur Judson,

GRAINGER in GREAT RECITAL

at CARNEGIE HALL, NEW YORK, December 7, 1920

Comments of the New York Critics:

Henry T. Finck in NEW YORK EVENING POST, Dec. 8, 1920: "Percy Grainger had a grand time in Carnegie Hall yesterday afternoon, and so did his large audience. For Grainger is, as that excellent philosopher and critic, Charles L. Buchanan, has remarked, 'an incarnation of the bustle, the activity, the cheeky, breezy, informal quality of young lands and new peoples.' His personality is a sort of bubbling, golden effervescence. When he comes upon the stage he seems to bring a clear, keen, sunny atmosphere with him." He is the best antidote to the cosmic gloom following the war.

"This was shown in his opening piece, Bach's organ Toccata and Fugue in D Minor as translated for piano by Tausig and Busoni, in a most refreshing manner. Bach's fugues are commonly supposed to be dull things stuffed with learning. When Grainger plays one it becomes as lively and human as his own 'Sheperd's Hey,' which is the most frequently played composition in the English concert halls of to-day. Bernard Bockelmann made an ingenious and illuminating edition of Bach's fugues in which the several voices are printed in different colors to make it easier to follow the pattern of the musical embroidery. When Grainger plays one of these fugues the colors are in the music itself. He makes them so clear that they seem written in words of one syllable."

"Grieg's plaintive Ballade, which Grainger played as only he can play it, and Chopin's Barcarolle, in which one could hear the strokes and feel the rise and fall of the Venetian gondola at high tide. This piece was followed by what was really the biggest treat of the whole recital, Grainger's own Australian 'Colonial Song,' which he played with marvelous depth of feeling. It is autobiographic heart music, as moving as Fritz Kreisler's Viennese pieces. On the encores it is not necessary to dwell. The demand for them had to be checked by turning down the lights."

W. J. Henderson in NEW YORK HERALD, Dec. 8, 1920: "When Percy Grainger meets a piano, expect Grieg. The distinguished British pianist and composer entertained a large company yesterday in Carnegie Hall, with excellent piano playing, no small part of which was bestowed upon music composed by the Norwegian. Mr. Grainger's love for the music of Grieg is sincere, and he plays it with the faith of an apostle. Music lovers well know the ballad in G Minor, Opus 24. Pianists have doted on it ere Mr. Grainger came over the Western Ocean. None ever played it with more charm than he did. Mr. Grainger began with the Bach toccata and fugue in D Minor, in which he used (according to the programme) both Busoni and Tausig transcriptions. Grainger is one of the best polyphonic players and his performance of this number was admirable."

Richard Aldrich in NEW YORK TIMES, Dec. 8, 1920: "Mr. Grainger used for Bach's Toccato and Fugue both the piano transcriptions—those of Tausig and Busoni—the flowers of pianistic effect from each, altogether very sonorous. His playing of it was clear and vigorous, admirably modulated in respect of dynamics and in tone showing varied effects of color. More, perhaps, of such effects were shown in his performance of Grieg's 'Ballade,' which has been a favorite of Mr. Grainger's in performance, and whose variations he conceives in an ever-changing spirit."

Paul Morris in NEW YORK EVENING TELEGRAM, Dec. 8, 1920: "Far from the beaten path of pianists generally is Percy Grainger, who gave his first recital of the season yesterday afternoon in Carnegie Hall. His difference lies not only in his playing, but in the type of music which he presents. There is a refreshing buoyancy to his style of presenting music that cannot be duplicated. There is nothing sentimental or faltering in his touch. He is muscular and he is rhythmic. Everything is played right out in the open, as clearly and directly as possible. He exhumes the spirit of outdoors, if such a comparison can be drawn in contrast to the conventional drawing room pianist who deals out fine sounding trivialities. He is particularly skilful in playing the music of Bach, and a transcription of that composer's Toccata and Fugue for organ in D opened the programme."

Katharine Lane in NEW YORK EVENING MAIL, Dec. 8, 1920: "When Percy Grainger makes a programme he puts henna and ocher and crimson on his palette, painting with sweeping strokes. It is the impressionistic manner, but the detailed pictorial style, all the same. There was the Bach Toccata and Fugue for organ in D Minor for the substance at the start, the Grieg Ballade, to which Mr. Grainger added that poetic dream of the young in heart, Grieg's 'An den Frühling.'

"His alluring rhythmic sense colored the third group by Daniel Gregory Mason, Walter Kramer and H. Balfour Gardiner. The latter's 'Humoresque' was particularly delightful. And at the end he became almost profound over the Chopin Barcarolle, Albeniz's 'El Albaicin' and his own wistful colonial song, in which he suggests something of his original appeal to American audiences—the Irish Tune, from County Derry.

"If you were one of those frank people who did not care for piano recitals you might have been converted by Mr. Grainger's playing of 'Turkey in the Straw,' arranged by Guion. Percy Grainger has imagination and deft fingers."

Felix Deyo in BROOKLYN STANDARD UNION, Dec. 8, 1920: "Quite off the beaten track was Percy Grainger's programme of pianoforte music played by him at his recital given yesterday afternoon in Carnegie Hall, Manhattan. The powerful young blond Australian Siegfried of the keyboard was in fine fettle throughout the afternoon's interpretations, markedly so in the Grieg 'Ballade,' with its variations upon an old Norwegian melody, and likewise in his own 'Colonial Song,' in which the composer-pianist expresses feelings aroused by the scenery of his native country. All in all an afternoon of pleasingly diversified music, set forth in first class fashion by Mr. Grainger, who, as concert pianist, is fastly forging forward to the front rank of pre-eminence."

Gilbert Gabriel in NEW YORK SUN, Dec. 8, 1920: "Percy Grainger's recitals are always more or less blithely programmatic. Which, according to some standards, also means problematic. But without seeking profundities, even when he plays a new 'De Profundis,' he succeeds in some merry and some pretty effects and thrusts so much present day vibrancy into even the most ancient classic that his gentle whirlwind of a personality and the music it reaps are a tonic for matineers, a tempest in a music hall. He played his first recital of the season in Carnegie yesterday afternoon. He commenced with Bach solemnities, but soon enough was off and away on a current of newer music, including his own new salute to his native Australia, with an exuberance which still entitles him to all the honors, privileges and considerations of the name of Percy Peter Pan Grainger."

Sylvester Rawling in NEW YORK EVENING WORLD, Dec. 8, 1920: "Mr. Grainger's rare 'Colonial Song,' Daniel Gregory Mason's 'Cloud Pageant' and A. Walter Kramer's 'When the Sun's Gone Down' reflected moods engendered by nature pictures. There were compositions also by Chopin and Albeniz; but the audience was happier when Mr. Grainger added some lighter pieces of his own and played such works as H. Balfour Gardiner's 'Humoresque' and the cowboy's and old fiddlers' breakdown, 'Turkey in the Straw,' which he infused with rollicking irresistible and contagious spirit."

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Hinshaw Plans to Build Theater for Savoy Opera

Society of American Singers abandoned this season on account of financial depression and increased cost of orchestra — will send out operatic concert companies in Mozart's "Impresario" and other miniature operas.

WITH the passing of the Society of American Singers from the Park Theater last year, a tremendous loss was sustained. William Wade Hinshaw, to whose abilities and enterprise music-lovers are indebted for "Yeomen of the Guard" and "Ruddigore" among other delights, assures us, however, that the interim is to be a short one and that before long we shall again have the operas without which any season is a barren one.

"I can't say just when," Mr. Hinshaw said, "because it depends upon external conditions. At the end of last season, I talked to several prominent business men on the subject of financial conditions and they all told me that the present slump was inevitable. Then came the increase in cost of the orchestra about fifty per cent, so it became absolutely certain that we should not break even, let alone make money, so I decided to wait until conditions cleared up."

"Then too, the Park Theater was not quite what we wanted. A theater out of the theater belt draws only the people who go out with the intention of seeing that particular show; it loses all of the casual theater-goers. Ultimately I shall build my own opera house and equip it with everything necessary for opera which most theaters lack. I shall make Gilbert and Sullivan the principal



William Wade Hinshaw Who Tells of His New English Operetta Project

thing, but shall also give other light works, as was done at the Savoy in London.

Need Large Orchestra

"To give Gilbert and Sullivan properly, you know, you have to have a large orchestra. Thirty-three men, for instance, is the very smallest number that can do 'The Mikado' as Sullivan wrote it. Of course there are cheap arrangements for ten or twelve pieces, but when you hear the opera done that way, you are not hearing Sullivan. All the Savoy operas have been spoiled by being given

thus. The musical public loses respect for them because they have been reduced to the level of amateur productions so often.

"My immediate plans are to send out several companies of small dimensions to do miniature operas. I have already organized 'The Impresario' of Mozart and it is booked already for ten weeks for next season. The cast will include Percy Hemus, Morton Adkins, Thomas McGranahan, Ruth Miller and Hazel Huntington. The company will travel on concert routes and the opera will be given in its entirety as a sort of operatic concert. Mr. Krehbiel, who made the book used at the first American production, has amplified it to a considerable extent. This production is being booked by the Affiliated Musical Bureaus, whose headquarters are in Chicago.

"There is a lot more to be said about Gilbert and Sullivan but as the resumption of them, as far as I am concerned, is indefinite as to date, they had better wait for the present. Please say, however, that I fully intend to establish a Savoy Opera as soon as I can and do the works in the best possible way, and I shall give the entire Gilbert and Sullivan répertoire."

J. A. H.

Selma Kurz to Make Début Jan. 9

Selma Kurz, the noted coloratura soprano, will make her first appearance in America on the evening of Jan. 9, in the Hippodrome, as soloist with the National Symphony. Mme. Kurz's reputation is firmly established in Paris, London, Moscow, Petrograd and throughout Germany and Austria. She will be heard as the guest of the most prominent operatic companies in this country and in concerts in many cities.

Elwes to Sing Works of Newer English Composers at Recital

When Gervase Elwes, the English tenor, sings at Aeolian Hall on Jan. 25, it will be his first appearance before the New York public for six years. Mr. Elwes is a dominant figure in the serious musical coteries of England. Though he is chiefly known as an oratorio singer, his standing as a recitalist is of the highest. At his Aeolian Hall recital Mr. Elwes will present works of several of the newer English composers.

Many Important Engagements for Duci de Kerekjarto



Duci de Kerekjarto, Hungarian Violinist, From a Sketch by W. Spielter

A number of important engagements are announced by Hugo Boueck, manager of Duci de Kerekjarto, the Hungarian violinist. Aside from significant successes already gained in three Carnegie Hall recitals, as soloist before the Mendelssohn Club on Nov. 30, and with the New York Symphony in New York on Dec. 12, Mr. Kerekjarto is scheduled to give a Chicago recital in Orchestra Hall, Jan. 4. A second engagement with the New York Symphony is listed for Washington, Jan. 8, an engagement for the Sunday night concert in the Metropolitan Opera House, New York, Jan. 30, and a third appearance with the New York Symphony in Baltimore on Feb. 23. A Middle Western tour is being arranged for February and he will be one of the principal soloists at the Newark Festival on May 6.

GRACE WAGNER

SOPRANO

SCORES REPEATED SUCCESSES ON FALL TOUR

Detroit Free Press—Miss Wagner demonstrated that she is a young artist making her claim to public recognition on a much more substantial basis than just through the support of her influential uncle may give. Her voice is a generally pleasing quality of ample range, dramatic power, and well schooled. The laudable ambition of the young singer will carry her a long way in popular regard. Miss Wagner sings with taste, musicianship, and a wealth of temperament. She was well received for her work in a Massenet Aria, while in a duet sung with Mr. Zanelli she scored notably.

Chicago Post (Karleton Hackett)—Miss Grace Wagner was making her debut in this part of the world and she showed that she had a voice of lovely quality, good range and power. She has a voice that ought to carry her a long way.

Rochester Herald—Miss Wagner's lyric soprano is of musical quality, intelligently used and well suited to concerted numbers where the soprano must take and hold the melodic line. She did especially fine service. Her Massenet Aria was finely sung.

Archie Bell in Cleveland News—Miss Wagner's soprano is clear, of splendid range, and, as in the Flower Duet, she sang beautifully.

Wilson G. Smith in Cleveland Press—Miss Wagner displayed a voice of insouciant charm with highly effective power in the higher register. The freshness of her voice and her ingratiating personality won instant favor.

James H. Rogers in Cleveland Plain-Dealer—Miss Wagner's soprano is attractive in its clarity and freshness and she has in the main easy command of her vocal resources. She sang in the Mozart duet with delightful simplicity and lovely tone.

Scranton Times—Miss Wagner, a consummate artist, gave a well chosen program in fine style. Tho never heard in the city before, her work last night was sufficient to insure her a place among the artists whose work the city likes.

Detroit News—The three voices were well blended and each in its way is fine. One expected that Miss Wagner's soprano would hardly be heard over the powerful voice of Miss Lazzari, but it has surprising carrying quality and held up her end of the music in satisfactory manner.

Rochester Democrat and Chronicle—Miss Wagner has a voice of a rather fresh lyric type. She has a winning personality and a wonderful control of her voice for one only beginning public work.

Elmira Advertiser—Miss Wagner displayed an evenly developed, sweet, clear lyric soprano voice, not over powerful, but of a decidedly sympathetic quality and an excellent knowledge of how to use it. Charming in appearance, and in splendid voice last night she gave a finished performance and added much to the pleasure of the program.

Akron Beacon Journal—Grace Wagner has an evenly developed lyric soprano voice. Sweetness and clarity were apparent in the Aria from Herodiade.

Huntington, Va.—Herald Despatch, James R. Haworth—Miss Wagner was a delight to her hearers, her ringing soprano, particularly in her high tones, carrying a decided thrill over the foot-lights.



Rock Island—The Argus—Miss Wagner's voice is smooth, sweet and appealing while in range it is splendid. A sympathetic quality helps much to add to her interpretations. There is no doubt that she was immediately received into the open arms of the audience. They wanted more, and after four bows, Miss Wagner responded with an encore.

St. Joseph, Missouri—News Press—Miss Grace Wagner sang the Massenet Aria with brilliance. Her voice is at its best in pianissimo passages though she possesses fire and breadth of tone. Her duet with Mr. Zanelli brought forth the demand for a repetition. Her duet with Miss Lazzari was enchanting.

MISS WAGNER IS A PUPIL OF WILLIAM S. BRADY



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Sense of Congruity Necessary to Program-Building, Says Bispham

Veteran American Singer Declares Artistic Education Lacking Unless Artist Shows Taste in Choice and Arrangement of Numbers

If all singers were as assiduous in their study of song literature and gave as much time and thought to the building of their programs as David Bispham, it is safe to assert that there would be many more artists approaching the prestige and popularity enjoyed by this veteran singer. For Mr. Bispham believes that, given a voice and an adequate amount of musicianship, one of the chief requisites of success is the secret of program-building.

Not that Mr. Bispham is one who would lay down hard and fast rules which singers should follow in making up their programs. Indeed, he regards it more as a general lack in our artistic education than as the fault of the individual singer. It is comparable to what the French see in us as a limited sense of proportion. Too many of us fail to have the sense of fitness of things which prompts us to build programs of a symmetrical and artistic nature, he avers.

"It has always been a theory of mine," said Mr. Bispham to the writer, in discussing this subject with him recently, "that, as a general thing, programs should be arranged in a chronological order. Now, take a glance at this program which came in the mail this morning. The singer has chosen nineteen songs, and practically all of them are good ones, worthy to be on most any program; but just see how he has arranged them!

"Take the first group, for instance. Here, he begins with a Tchaikovsky number and closes with one by Bizet. Well and good. Both are good songs. But see what he has placed between them—two pleasing American songs! His second group is not bad, but look at the third one, which begins with a Handel aria, which, by all that is consistent with good taste, should have been placed in the first group. It is as if I should take some lithograph posters and hang



Photo by Hartsook

David Bispham, Distinguished Baritone up here in my studio beside these oil paintings which you see.

"Of course, one must think of his audience and of his own personality and artistic make-up, but I attribute

"IT WAS A JOYFUL REMINDER OF THE DAYS WHEN CAMPANINI WAS IN HIS ZENITH"

JAMES DAVIES, in Minneapolis Tribune, Nov. 20, 1920.

ALTHOUSE

Leading Tenor, Metropolitan Opera Co.

SCORES TRIUMPH AS SOLOIST WITH

Minneapolis Symphony Orchestra

in Saint Paul and Minneapolis, Nov. 18th and 19th



FRANCES C. BOARDMAN in ST. PAUL DAILY NEWS:

"PAUL ALTHOUSE, tenor, was soloist of the evening, and contributed a large share toward the complete success of the whole program—a program which in skill with which it was composed could scarcely be surpassed. Paul Althouse is a singer of wholesome, refreshing personality and a fine, robust voice, particularly beautiful in its upper tones and presenting noticeable smoothness of quality in all its registers. His phrasing is exceptional in its intelligence and clarity, and in other technical respects he much more than makes good."

SAINT PAUL PIONEER PRESS:

"Paul Althouse was the soloist, with a voice of UNUSUAL FRESHNESS AND POWER. He sings with ease and he is blessed with an excellent enunciation."

JAMES DAVIES in MINNEAPOLIS TRIBUNE:

"Paul Althouse, tenor, who sang with such brilliant success at the last performance of 'Samson and Delilah' in this city, achieved quite as much distinction last night in the four operatic arias he had selected for his first appearance at these concerts (with Minneapolis Symphony Orchestra). IT WAS A JOYFUL REMINDER OF THE DAYS WHEN CAMPANINI WAS IN HIS ZENITH."

VICTOR NILSSON in MINNEAPOLIS JOURNAL:

"DRAMATIC FERVOR AND EXCELLENT DICTION. ENTHUSIASTICALLY RECEIVED, SCORING HEAVILY THROUGH INTENSITY OF DRAMATIC FEELING IN ARTISTIC UTTERANCE."

Management of HAENSEL & JONES, Aeolian Hall, New York

much of my success in my hundreds of concerts in every part of the country, to the fact that my programs have been chosen, in a systematic way from the gems of song literature, giving due consideration to the literary and educational value of the songs.

"It is this idea which I strive to give to my pupils, and it was with this in mind that I sought to give young singers the benefit of my years of experience in making up programs, that I compiled my collection of art songs, arranging them into model programs for male and female voices, and also a program of songs which might be used by either. The world is so full of good songs that it is nothing short of a crime to spoil the effect of one by placing it to disadvantage on an ill-arranged program."

Mr. Bispham feels that the critics could do more in the way of advancing a higher standard and a better arrangement of programs, and declares that it is much to be regretted that paper shortage will not allow the printing of programs of those artists whose judgment is worthy of study. Meanwhile, the capable artist should maintain his sincerity toward his highest conception of art, and the younger artist should not be afraid or ashamed to learn from those who have preceded him on the road to artistic success. H. C.

BROOKLYN'S OWN FORCES MAKE FIRST PUBLIC BOW

Orchestra Under Braham, After Long Work, Give First Concert—Werrenrath Assists

After several seasons of hard, untiring effort on the part of Herbert J. Braham, during which time he has been forming and training an orchestra which should do Brooklyn credit and fill a long-felt need in the borough's musical life, the Brooklyn Orchestral Society blossomed out in concert at the Academy of Music on Monday evening, Dec. 13. An imposing board of governors backs the organization now headed by Thomas L. Leeming as chairman, and its future would seem to be secure. The orchestra is a very large one, and boasts of many fine players in its ranks. Certainly, the result of its efforts on this occasion astounded its hearers and roused them to enthusiastic response.

The program consisted of Beethoven's "Eroica" Symphony, well read; Henry Hadley's Overture, "Herod," the composer being the evening's guest of honor, and Grieg's March from "Sigurd Jorsalfar."

Reinald Werrenrath provided the vocal numbers on the program, singing with his finished artistry, and with his usual successful appeal. He was heard in Massenet's aria, "Vision Fugitive," and a group of lighter songs, followed by several effective encores. Harry Spier accompanied Mr. Werrenrath capably.

A. T. S.

FOSTER PUPIL SCORES

Lou Stowe Pleases as Disease in Euphony Society's Program

A stage veteran instead of a comparative novice might have been pleased with such a reception as that accorded Lou Stowe, disease, at the second matinée musicale of the Euphony Society at the Waldorf-Astoria on Dec. 11. Miss Stowe, who has been trained in the studios of Fay Foster, gave the program with Louis Spielman, pianist. Miss Stowe's numbers, all in costume, ranged from the humorous, delicate and pathetic to such explosive boisterousness as that of Moussorgsky's "Hopak."

The first group, which was humorous and consisted of three "Lonesome Tunes," brought four recalls. Her second appearance, in "The Song of the Shirt," also won insistent applause. The final group was made up of Russian numbers and was followed by an encore. Miss Foster was at the piano for Miss Stowe.

Zoellners Heard in Huron, S. D.

HURON, S. D., Dec. 10.—An important event in the artists' course at the Huron College School of Music, Herbert M. Bailey, director, was the appearance of the Zoellner Quartet. The program included a quartet by Beethoven (Op. 18, No. 6), six duets for two violins with piano accompaniment by Godard, a Russian group entitled "Jour de Fête," "The Humming Bird" by Sarah C. Bragdon and a Berceuse by Ilyinsky. The artists were much admired for the perfection of their ensemble.

... *This Is . . .*

FERGUSSON YEAR



A Face That Tells a Story and a Voice That Verifies It

Before a large and discriminating gathering of music lovers, professional and otherwise, George Fergusson, teacher of international fame, gave a recital yesterday afternoon in Aeolian Hall.

Mr. Fergusson's voice is a lyric baritone, warm and sympathetic in timbre. He is an artist through and through—so much of an artist, indeed, that the purely physical side of his performance seemed to dwindle into insignificance.

He brought to his interpretations irreproachable taste and finesse, and a poetic penetration and emotional concentration that lent to some of his most fine-spun phrases a poignancy of expression which many a singer endowed with a voice three times as large and expansive might try in vain to attain.

Among his most impressive contributions were Chausson's "Chanson de Clown," which he delivered with a masterful attention to every detail of phrasing and nuance.—*Max Smith, New York American*.

Mr. Fergusson comes back to America a finished artist.—*New York Sun*.

We would appreciate letters and addresses of all former Fergusson pupils in the United States and Canada

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AEOLIAN HALL, DECEMBER 8, AT 3 P. M.

His fine program contained classic airs, French and American songs and a varied list of standard Russian songs sung in their native language. Much might be said of Mr. Fergusson's delivery. He laid emphasis upon the text and mood of his songs and by his fine phrasing, emotion and clear diction was very successful in interesting his audience. His voice had richness and warmth.—*New York Herald*.

Much of what Mr. Fergusson did in his recital was of absorbing interest through his power of interpretation. He seeks incessantly intensity of truth and expression, significance of characterization. He thereby ranges through a wide gamut of emotion. There is the dramatist's touch in much that he does, there is facial expression and the subtle suggestion of a movement of the clasped hands, even of the fingers. His dramatic expressiveness and artistic phrasing gave its value to the poignant monologue from Monteverde's "Orfeo," a powerful and haunting example of "Nuove Musiche" of the Florentine reformers of the first years of the seventeenth century.

Mr. Fergusson did nothing better than the group of Russian songs, in which he showed sympathy and understanding. Most charming in its exposition of the plangent sentiment was his singing of Tchaikovsky's "No Words, My Beloved!" There was a savage power in his presentation of Gretchaninoff's "My Native Land." Four songs by Moussorgsky received very characteristic interpretations, especially the "Serenade" and the "Hopak" (better known than the rest), full of dramatic vividness. There was a large audience to hear Mr. Fergusson that showed high appreciation.—*Richard Aldrich, New York Times*.

George Fergusson, baritone, formerly of the Covent Garden Opera Company, at a recital in Aeolian Hall yesterday, disclosed himself an interesting interpreter of song.—*Sylvester Rawling, New York Evening World*.

Mr. Fergusson sang these songs in most interesting fashion because of his ability to communicate to his audience the outer and the inner significance of a song; the intensity of expression in the well modeled phrase.—*New York Evening Journal*.

As an interpreter of song George Fergusson is to be reckoned with seriously. There was much to admire in his singing and an audience which contained many musicians received his numbers with hearty applause.—*New York Evening Telegram*.

Mr. Fergusson created always a satisfying impression of having himself mastered the spirit of each particular song, bending his splendid vitality toward interpreting it for his hearers.—*Katharine Spaeth, New York Evening Mail*.

329a Mass. Ave., Boston, Mass.

Sittig Trio Introduces Native Work at Its New York Concert

THE Sittig Trio of New York gave the best concert in its career on Monday afternoon, Dec. 13, when it appeared at the Hotel Plaza assisted by Annie Louise David, harpist.

Mr. Sittig and his two gifted children have developed a splendid ensemble, one in which both their execution and interpretation have reached a very high standard. Their performance of Beethoven's Trio in C Minor and a Beethoven group, the Gavotte in F Major, arranged for trio by A. Walter Kramer, and two Contredanses, arranged by Frederick V. Sittig, aroused much enthusiasm. In addition, they gave the first performance in New York of a Romance by H. Alexander Matthews for violin, cello, piano and harp, a melodious piece that was much enjoyed. Mr. Sittig, cellist of the ensemble, scored in a group of pieces by Paradies, Popper and Noren, in which he displayed warmth of tone and excellent technical equipment. Miss

Sittig gave evidence of admirable virtuosity and a fine tone in the first two movements of Lalo's Spanish Symphony. They were both encored.

Mrs. David charmed her audience with her masterly presentations of pieces by Godard and Rubinstein and Harriet



The Sittig Trio. From Left to Right—Edgar H. Sittig, 'Cello; Frederick V. Sittig, Piano; Margaret Sittig, Violin

Ware's "Song of the Sea," originally composed for the piano, but arranged for the harp by Mrs. David.

ILLINGWORTH GIVES A SECOND RECITAL

Large Gathering Hears Notable "Lieder" Program of Australian Artist

Nelson Illingworth gave his second *Lieder* afternoon at the Princess Theater on Tuesday of last week. The fame of this unusual Australian has spread rapidly in the short time that has elapsed since his New York début and whereas

only thirty or forty persons gathered at his first recital this one witnessed a large outpouring. And the attitude of this gathering was such as to indicate that the newcomer may assume here the character of an institution.

There is much to admire in the Australian singer's intellectual grasp, his dramatic plan and perspective and the feeling of earnestness and fervor he succeeds in imparting.

Mr. Illingworth's program included

five Franz songs, Schubert's "Swan Songs," Strauss's grim "Steinklopfen" and his "Ruhe, meine Seele," Sinding's "Ein Weib" and Brahms's "Rain Song" and "Despair." Coenraad v. Bos was again his accompanist.

MARY JORDAN AT COLUMBIA

Contralto Makes Second Appearance at University

The concert given for the Institute of Arts and Sciences of Columbia University at the Horace Mann Auditorium on the evening of Dec. 15, took the form of a recital by Mary Jordan, contralto, with Stella Barnard at the piano. Her program was given with vocal charm to match its musicianship of construction.

Opening with a group of songs by Wolf and Grieg, in English, Miss Jordan gave next several folk-songs of Slovakian, Russian, Japanese and Negro origin. French and American songs made up the remainder of the program. Her singing of "Chevauchée Cosaque," by Fourdrain; "God's World," by Hausman, and "Awake, It's the Day," by Cecil Burleigh, was most successful. The Hausman song was presented for the first time. This was Miss Jordan's second appearance under the auspices of the Institute.

Frances Pelton-Jones Engaged for New York "Beggars' Opera" Revival

When the revival of John Gay's "The Beggar's Opera," written in 1728, is presented for the first evening of its New York run, by Arthur Hopkins at the Greenwich Village Theater on Dec. 27, incidental harpsichord numbers will be played by Frances Pelton-Jones, well-known exponent of the instrument. In the London revival, these numbers were played by Nellie Chaplin, a noted English harpsichordist. With the exception of Miss Chaplin, the entire London company is being brought over.

Birgit Engell Engaged for Bagby Musical

Birgit Engell, the Danish soprano, has been engaged to sing at one of the Bagby Monday Morning Musicales at the Waldorf. Mme. Engell's second New York recital will take place at Aeolian Hall, Jan. 14.

REFINED TASTE MARKS DEBUT OF LAJOS SHUK

'Cellist, with Assistance of Levitzki and Miss Sparkes, Reveals Admirable Qualities

Lajos Shuk, 'cellist of the Letz Quartet, assisted by Leonora Sparkes, soprano of the Metropolitan, and Mischa Levitzki, pianist, was heard in Aeolian Hall on the evening of Dec. 18, in the dual rôle of 'cellist and composer. With Mr. Levitzki he played Rachmaninoff's Sonata in G Minor for 'cello and piano, and was also heard in Tchaikovsky's "Variations on a Rococo Theme" and two groups of shorter numbers. The lion's share in the sonata is given to the pianist, and it was played with that technical clarity and comprehension which one expects of Mr. Levitzki. The work is much more grateful for the pianist than for the 'cellist, but Mr. Shuk let no opportunity escape him to reveal his splendid technical and interpretative resources. His tone is not large, but it is warm and exquisitely refined and is always employed to artistic purposes.

The Tchaikovsky number was somewhat uneven, some of the variations being played more interestingly than others; but as a whole, it gave Mr. Shuk a splendid opportunity to display his ample technique, smooth tone and well-schooled musicianship. He possesses the happy faculty of playing well in tune. This, as well as the shorter numbers, evoked much applause from the large audience, which demanded a number of extras.

Two of Mr. Shuk's songs were charmingly sung by Miss Sparkes, with the composer at the piano. Emanuel Balaban was an acceptable accompanist for Mr. Shuk.

H. C.

Marcella Craft will arrive in New York next week. She will take up temporary residence at the Buckingham Hotel.

Viola Cole-Audet, Chicago pianist, presented a number of her pupils in recital at her studio recently. Jan. 14.

The American Début of

JOSEPH SCHWARZ

THE RUSSIAN BARITONE

Will Take Place at Carnegie Hall, New York, on Monday Afternoon, January 3, at 3 o'clock

THE PROGRAM:

1. Arioso (with 'cello obligato)	Handel
Largo (with 'cello obligato)	Handel
Caro mio ben	Giordani
Amarilli	Caccini
2. Aria "Eri tu" from "The Masked Ball"	Verdi
3. In Russian:	
Ya ne prorok (Am not a Prophet)	Rachmaninow
V molchanye noch i tainoy (In the Silence of the Night)	Rachmaninow
Posvyaschenie (Dedication)	Gretschchaninow
Stepiu eedu Ya unilou (Alone on the Steppe)	Gretschchaninow
V etoo lunnyu noch (O you moonlight night)	Tschaikowsky
Serenada Don Dzuan (Serenade Don Juan)	Tschaikowsky
4. Aria from "Le Roi de Lahore"	Massenet
5. Quel reve et quel divin transport	Liszt
O quand je dors	Liszt
The Stirrup Cup	
A Swan	A. Walter Kramer
Eros	Grieg
	Grieg

Steinway Piano Used

Coenraad v. Bos at the Piano

Mr. Schwarz presented in America by ALEX FISCHER

Concert Direction: ANTONIA SAWYER, Inc., Aeolian Hall, N. Y. C.



Mr. Sanborn in the New York Globe says:
**"No other voice of equal beauty
 has ever been heard in the part here"**

THE TITLE ROLE IN "PARSIFAL"

SUNG BY

ORVILLE HARROLD

METROPOLITAN OPERA HOUSE, DEC. 10th



Photo by Mishkin

the innocent adventurer more plausible than he used to be in the old days, just as the American tenor's dramatic sense makes 'Parsifal' a vivid boyish figure despite ocular signs to the contrary."

New York Telegraph, Dec. 11, 1920

"The Harrold portrayal of the youthful 'Parsifal' but serves as another vehicle for the versatile American tenor. Not alone did he make the youth picturesque in the extreme, but his voice was in splendid condition, and, above all, his diction was clear and distinct. It was a delight to listen to him."

Management Wolfsohn Musical Bureau,

1 West 34th Street, New York

New York Tribune, Dec. 11, 1920

"It is because Mr. Harrold sings with pure, sustained voice that his speeches to Kundry and Gurnemanz become so wonderfully tender and appealing."

New York Evening Globe, Dec. 11, 1920

"The English 'Parsifal' of last year, Orville Harrold, returned to the duties of the guileless fool. No other voice of equal beauty has ever been heard in the part here and as one listened yesterday to the chrismal flow of his song in the Good Friday scene, one wondered who could conceivably think of substituting anybody else."

New York Evening Journal, Dec. 11, 1920

"Mr. Harrold has never sung anything better than he did 'Parsifal' yesterday. His voice has now taken on somewhat greater resources of volume. It is more flexibly turned to his needs, is handled more nearly with deftness than ever before. Moreover, his clear enunciation of the translated text was delightful to listen to."

New York Evening Mail, Dec. 11, 1920

"Certainly Mr. Harrold's crystal diction makes

"Evil Eye" Doomed "Don Carlos" Première, Verdi Believed

Notable First Production in French Capital Replete with Memorable Incidents—Story of Inquisition Provoked Hostility of Napoleon's Wife—Composer Blamed "Evil Eye" for Scant Success of Work—The Terrible "Jettatore"—Work Triumphant in Bologna Under Mariani's Bâton—Verdi's Feud with Mari-
ani and the Latter's Revenge

By Maurice Halperton

[This article has been specially written for "Musical America" by the eminent New York critic].

LIKE all Verdi operas "Don Carlos" has its interesting story. Giuseppe Verdi was the center of operatic life in Europe for more than half a century, so it is no wonder that a legend accompanies each of his works. "Don Carlos," to a certain extent, may be regarded as a child of sorrow, as Verdi's highstrung hopes for its immediate success—at the time he considered it his masterpiece—were sorely disappointed.

The composer went to Paris in September, 1866. On the one hand he thought that he could live more unmolested in the French capital than in Italy (alas! what a disappointment awaited the poor Maestro, who found himself the center of musical Paris); and on the other, he wished personally to attend to the preparation of the opera. It is known how painstakingly the



No. 1—A Parisian Verdi Caricature by Gédéon After the First Performance of "Don Carlos"; No. 2—Giuseppe Verdi in 1867, Before the First Performance of "Don Carlos" in Paris; No. 3—Jean Baptiste Faure, the Famous French Baritone, Who Created the Part of "Marquis Posa" at the Parisian Première in 1867

French theaters proceed with the arrangements for their great musical and dramatic offerings. When Sarah Bernhardt disgustedly left the Comédie Française many years ago, she mentioned as one of the reasons of her exit, the fact that they had granted her "only twenty-three rehearsals" for a new part!

It is interesting to note that a young baritone, completely unknown at the time, who succeeded later on in filling the operatic world with the glory of his art, made his operatic débüt in the memorable first performance of "Don Carlos." It was Victor Maurel, who represented one of the Flemish noblemen who appear as a delegation in the gorgeous finale of the third act.

Influences Against "Don Carlos"

In his battle for "Don Carlos," Verdi had to face a powerful and dangerous enemy in exalted position, who did not

fight in the open, but sent out her arrows against the poor "Don" from the boudoirs of the Tuilleries. It was Eugenie, the brilliant Empress, the wife of Napoleon III, who until then had shown great interest in Verdi's muse. That the youthful Schiller's fiery tragedy should encounter the fullest antipathy of Eugenia de Montijo, the enthusiastically devoted worker for the greatness of the Roman Church, the passionate Spanish patriot, was but natural. She could only feel aroused by the German poet's tirades against intolerance, tyranny and the cruel methods of the Inquisition. Still the Empress did not dare to have the unwelcome libretto prohibited. The Second Empire, although apparently on a firm foundation, saw the number of its enemies increasing every day, and so the Tuilleries did not wish to dictate to the Minister of Fine Arts, and Émile Perier, the director of the Opera House, who had approved the production of "Don Carlos."

Still it was the desire of the Empress that the success of "Don Carlos" should not be too pronounced. It was generally remarked at the brilliant first performance, that Eugenie applauded heartily all the lyric numbers of the opera and the gorgeous ballets, while she showed a marked indifference to the dramatic scenes. In the overwhelmingly grandiose scene of the auto-da-fé, she sat in the Imperial box with her back to the stage, and just at the beginning of the great scene between King Philip and the Grand Inquisitor, left the box, feigning a sudden illness, notwithstanding the disapproving looks that Napoleon, her husband, cast at her. These are facts told me by the late Baroness Fava, (wife of the former Ambassador of Italy in Washington) who was present at the memorable Parisian first performance of "Don Carlos," and partly confirmed by Mr. Gatti-Casazza.

Verdi, himself, who was superstitious to a high degree, like most Italians, especially Italian artists, was only too much

[Continued on page 25]

Recital, Philadelphia, December 6, 1920

KINDLER'S

Playing ALWAYS produces a SENSATION.—"Philadelphia Record," Dec. 7, 1920.

"His beautiful tone SANG ITSELF INTO THE HEARTS of his listeners."—"Philadelphia Public Ledger," Dec. 7, 1920.

With Gabrilowitsch in Detroit, Dec. 3 and 4, 1920

"A MASTER-CELLIST! He was recalled AGAIN AND AGAIN by his ECSTATIC listeners."—"Detroit News."

"He received an OVATION for his playing of the beautiful d'Albert concerto."—"Detroit Free Press."



With Stokowski in Baltimore and Washington, November 15 and 16, 1920

"He played Tschaikowsky's 'Rococo' variations with BRILLIANT TECHNIQUE, DELIGHTFUL TONE-SHADING and SYMPATHETIC INTERPRETATION."—"Washington Star."

"His vibrant 'cello held a DEPTH and WEALTH of tone that TOUCHED WITH EMOTION the rare cadences, while he gave with the facile execution of the REAL VIRTUOSO phrases of pure double stops and trills and harmonies."

—*Washington Post.*

"His tone is clear and pure and he plays with ASTONISHING EASE and PERFECTION. The Tchaikowsky variations TOOK ON UNUSUAL VALUES under his interpretation. NATURALLY THE AUDIENCE GAVE HIM AN OVATION."—"Baltimore American."

Concert Management Arthur Judson, Pennsylvania Building, Philadelphia, Pa.
Victor Red Seal Artist

Child Wonders Play Like Ordinary Youngsters at This Unique Party



At the Party of "Child Wonders" Given by Cantor Rosenblatt. Back Row, Standing, Left to Right, Are Margaret Hilger, Pianist; Matilda Locus, Pianist; Elsie Hilger, Cellist; Mary Hilger, Violinist; Eugenie Wellerson, Violinist, and Mildred Wellerson, Cellist. Center Row—Ruth Stern, Pianist; Florence Stern, Violinist; Sammy Kramar, Violinist; Cantor Josef Rosenblatt; Sammy Rzeszewski, Chess Marvel; Floyd Muckey; Hilda Locus, Dancer. In the Front—Margaret Muckey and Sonia Feinbloom, Composer.

THAT infant prodigies are not made from other stuff than the ordinary variety of children, was indicated last Monday evening when Cantor Josef Rosenblatt, the noted concert singer, gave a party at his home for all the little child wonders he could muster together. The usual amount of laughter and fun was in evidence with little Samuel Rzeszewski, the eight-year-old chess mar-

vel, as the "life of the party." The only evidence of musical gift was the fact that the children themselves supplied an entire program of great merit. Cantor Rosenblatt also sang, much to the delight of his audience, and showed himself one of the youngest-spirited of those present. At the announcement that a photograph was to be taken, there was much-to-do among the children, and after interminable patience on the part of the

photographer, they were arranged in suitable array, although Sammy protested loudly in Yiddish throughout the undertaking, calling out his preferences as to who should sit next to him, and grumbling greatly about the presence of "women" near him. Following the excitement induced by the flashlight, there was more music and, finally, the supreme moment, when the infant prodigies, like very ordinary children, delighted in the bounteous feast provided by the Rosenblatts.

GREAT PLAYING BY ERNEST HUTCHESON

Australian Pianist's First Recital of Season Evokes Genuine Joy

Ernest Hutcheson is one of the very greatest pianists in the field to-day. If the fact is not universally recognized it is solely because his art is so nobly free from every element of cheap appeal. Happily a large contingent of music-lovers realizes what substantial artistic enjoyment may be obtained from playing so legitimate, and Aeolian Hall was filled almost full when the noted Australian gave his first recital of the season Monday evening of last week. The applause was a joy to hear because it was so spontaneous, sincere and entirely judicious.

Mr. Hutcheson played great music greatly. One stresses with much inward satisfaction the fact that he gave nothing but fine music. His program, it is true, began and ended with "arrangements." Now arrangements are often and reasonably discontenanced by musicians for their offenses against taste and violations of the spirit of the original. The ones in question do not belong in either undesirable category. There were Busoni's translations of four choral preludes of Bach—the "Awake, a Voice Calls to Us," "In Thee Is Joy," "Lord, I Cry to Thee" and "Rejoice, dear Christians"—and four by the pianist himself—Scarlatti's G Minor Burlesque and B Flat Capriccio, the Scherzo from Mendelssohn's "Midsummer's Night's Dream" and the "Ride of the Valkyries." On the score of complete effectiveness

only the last could be called to question. But if Wagner's heroic tone picture cannot be anything like its tremendous self on the piano, Mr. Hutcheson has made of it a mighty virtuoso piece, tremendously exciting in its way when done with such super-technique as he commands. Aside from these, the program of severe simplicity contained only Beethoven's Sonata, Op. 111, and Liszt's "Sposalizio" and B Minor Ballade.

From first to last Mr. Hutcheson demonstrated what potent effect may be attained from the unadorned projection of the composer's message, free from far-fetched and excogitated individualisms of interpretation. At all times his concern is an undefiled publication of the musical content and a direct communication of its sense. He is superbly endowed to achieve this noble ideal with the completest conviction. His is an all-embracing mentality, an illimitable musicianship, a command of the mechanism of piano playing unsurpassed even in this age of transfigured techniques. He plays with all the clarifying power of a great analyst, but without a trace of scholastic dessication. He penetrates to its marrow the significance of a work, but maintains a perfect balance between its formal integrity and its poetic or intellectual motive. He is ceaselessly vital, electric, convincing. He strives for no personal issues, and thereby becomes the more puissant mouthpiece of the composer.

In his performance of the Bach choral preludes, were exemplified some of the most illuminating elements of his art. His finely imagined treatment of them, his careful differentiation of the choral melodies and the arabesques of decorative counterpoint completely disclosed the underlying musical and emotional purposes of Bach. And no finer centennial honor has been paid Beethoven here than his continent but supremely exegetical reading of the last sonata. He gave thrilling and tumultuous voice to the majestic, torrential first movement, playing it with matchless cleanliness of execution. He divined perfectly the spiritual consummation of the variations. The audience duly appreciated the feat. It acclaimed his Liszt, but even more was it carried away by the Mendelssohn transcription, which was unanimously redemanded. The piece assumes the pianistic idiom with uncanny felicity and in arranging it Mr. Hutcheson has provided pianists with a priceless gem, which will assuredly gain its due of popularity once it becomes known.

H. F. P.

GRAVEURE DISPLAYS CONSUMMATE ART

Baritone Compels Admiration by Vivid Interpretations in Brooklyn Recital

Louis Graveure gave his only New York recital for the season at the Brooklyn Academy of Music on Monday evening, Dec. 13, under Institute auspices. A fairly large, but intelligent and discriminating audience greeted him warmly, and as the evening wore on, waxed intensely enthusiastic. The power which Mr. Graveure wields to carry his hearers with him through moods of pathos and of happiness by the vividness of his delineations, by the texture of his singing voice, and by the magnetism of his personality accounts in part for his very great success as a concert singer. But deeper and more satisfying than mere sentimental appeal lies the fact that here is an artist who applies with consummate skill all the finest rules of right singing. Once again, Louis Graveure took Brooklyn by storm.

His program was a delightful one, comprising first a group of Russian songs by Moussorgsky, into the intimate, often bizarre atmosphere of which

Mr. Graveure entered realistically. As an encore he gave a charming Scotch song, "Mary." Then came a group of Old English songs to which he added his incomparable interpretation of Speaks's "Sylvia," and by request, Tosti's hackneyed "Goodbye," to which he gave a conception of great beauty.

A group of French songs, always a delight as Mr. Graveure sings them, featured works by Koehlin, Duparc, Remberg, and finally Gounod, Valentine's song from "Faust" being one of the best things Mr. Graveure did. Hungarian songs in English, arranged by Korbay, followed, and a final group was composed of miscellaneous songs, among which were Richard Hammond's "Cancion Andalusa"; Treharne's "Come Be My Valentine"; Wagner's "Star of Eve" from "Tannhäuser," and Coleridge-Taylor's "Five and Twenty Sailormen."

Accompanying Mr. Graveure at the piano was Edouard Gendron, who also gave several fine solos, in which he was very well received.

A. T. S.

ROME, Italy, Dec. 5.—Neida Humphrey, American soprano, accomplished her début in Rome with marked success as *Mimi* in "Bohème," at the Costanzi. This young artist will be heard as *Gilda* in "Rigoletto" next month.



PHILADELPHIA PRESS COMMENTS

BULLETIN
She is a singer of considerable merit and her rich soprano voice could fill a hall of much larger proportions than this auditorium (Witherspoon Hall). Miss Lee is a newcomer and her charming manner won her many friends at once and her numbers were received with sincere applause.

KATHRYN LEE PLEASED THE AUDIENCE, ENTERING THOROUGHLY INTO THE SENTIMENT AND SPIRIT OF ALL SHE SANG.

INQUIRER
Kathryn Lee sang with considerable style.

RECORD
Kathryn Lee pleased first in a group of songs requiring various phases of singing ranging from lyric to coloratura and later sang finely the Ritorna Vincitor.

EVENING LEDGER

KATHRYN LEE

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HAROLD LAND

Baritone

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"CARNAVAL"
By Fourdrain

"HARD TRIALS"
By H. T. Burleigh

G. RICORDI & CO., Inc., 14 E. 43rd Street, New York

"Evil Eye" Doomed Don Carlos

[Continued from page 23]

inclined to blame the "jettatura"—the "evil eye"—for the scant success of his opera. The "terrible Calabrese," Maestro N., a harmless musician hailing from the Italian province of Calabria, who was feared and evaded even by his best friends as being suspected as a "jettatore," had shown up in Paris and presented himself the very day of the "Don Carlos"—premiere to the Maestro.

The sinister influence of this man had shown itself, in Verdi's opinion, at the world premiere of "Luisa Miller" at Naples in 1849.

But—poor Maestro!—"Don Carlos," given for the first time in Paris on

March 11, 1867, came under the influence of the "jettatore," too as can be seen from Verdi's own narrative made to Count Gino Monaldi, the Maestro's friend and biographer.

"I was busy at the washstand in my room at the Grand Hotel in Paris, when a visiting card was brought to me. I read the name and felt my heart stand still for one moment. The would-be visitor was—Maestro N., the Calabrese, the jettatore, whom I had not seen for eighteen years. Tell him that I beg to be excused, that I am very sick," I told the page, but it was too late, as the stranger, who had followed the hotel employe, had entered the room *sans façon*. "Here I am, my beloved Verdi," he exclaimed with his usual effusion, "I am happy to see you after so many years. I wish to chat with you about to-night's 'Don Carlos'."

"That was too much for me. In my anger the water pitcher escaped my trembling hand, and dropping, broke not only itself, but all the other things on the washstand. In looking down I noticed red spots on my faultless white spring trousers. I was bleeding from a cut on my left hand, caused by the debris of the broken crockery. This finished me. I violently abused the tactless intruder, getting rid this way of my accumulated bile on account of 'Luisa Miller.'

"Quite ashamed and confused, my visitor left the room, murmuring excuses, of which I understood only the words 'never again' and 'last time.' I violently closed the door behind him and locked it safely.

"Then I felt a fatherly pity for poor 'Don Carlos.' 'Oh, my unhappy opera,' I said in despair to my wife. 'Poor, dear Don Carlos—you will have to share the fate of your elder sister, Luisa, and get spoiled by that jettatore.' All the entreating words of Giuseppina, who valiantly struggled to persuade me of the perfect absurdity of my superstition, could not take the idea away from me, that 'Don Carlos,' would prove a failure, 'Don Carlos,' which I had expressly written for the Parisian Opera House, whose preparations had taken one whole year and whose staging cost a fortune. Can you blame me if, after such experiences I am a firm believer in the *jettatura*?"

Angelo, the Guardian Angel

But "Don Carlos" was destined to arise like a phoenix from the ashes of Parisian indifference, and for this triumph Verdi was indebted to Angelo Mariani, the famous conductor, one of his most intimate friends. Mariani is unanimously considered to be the first really great Italian conductor. He was a born creative genius, of a fiery temperament and imagination unequalled at that time. If only half of what we hear about Mariani is true—and I do not see any reason to doubt these enthusiastic accounts—Mariani was a sort of Arturo Toscanini. It was Mariani who elevated the until then very mediocre Italian orchestras to a high plane of efficiency by his model performances of "Don Carlos" and "Lohengrin," so that they could rival the famous old orchestras of Vienna, Paris and Germany.

Mariani, who had accompanied Verdi to Paris, could not forget the failure of "Don Carlos" and declared that only the poor execution could explain the "succès d'estime." He prepared a performance of the opera in Bologna a few months after the Parisian premiere and made a veritable triumph, the production ranking with the memorable presentations of "Lohengrin" in 1872 and "Mefistofele" in 1876, as one of the triad of the greatest achievements of music-loving Bologna, of which there is no end of boasting and discussion even now.

"Cherchez la femme"

One fine day Verdi and his enthusiastic apostle Mariani became bitter enemies. The reason for this sensational falling out was concealed for many years. The intimate friends knew it only too well, but they kept silent about it.

It was a case of jealousy over the "eternal feminine." Verdi had made the acquaintance of Teresa Stoltz, the singer of the Queen in the Bolognese performance of "Don Carlos." The famous soprano certainly was no beauty, but a very educated and attractive woman, and Verdi took a fancy to her. The Maestro's wife, the tactful Signora Giuseppina, formerly the great dramatic soprano Giuseppina Strepponi, chose to overlook the whole affair, but Mariani

did not. Teresa Stoltz was considered his fiancée and her affection and relations with Verdi almost broke his heart. Mariani, a man of forceful and energetic character and a good hater, meditated a revenge which would strike his rival where he was most vulnerable. This revenge was Wagner's initial Italian triumph. Under Mariani's leadership "Lohengrin" was staged in Bologna and won a positively frenetic success. It served as a signal for the outbreak of an artistic war, which was altogether characteristic of the deep-seated movement which the belligerent Wagner set in motion and which divided all musical Italy (and who is not musical there?) into two exasperated inimical camps.

All were astonished at Mariani's attitude. The famous Maestro had always shown the greatest love for the old Italian opera, scorning the "Swan of the North," as the Italians, lovers of the grandiloquent phrase, called Richard Wagner. Suddenly Mariani professed to have changed opinion. It was a cruel revenge, as Verdi had to reckon with the painful fact, that his musical supremacy in Italy, which hitherto had seemed founded on a rock, was beginning to be seriously questioned in consequence of the "Lohengrin" triumph procured by Mariani!

When these lines are before the public, the fate of the New York "Don Carlos" performance will have been decided. I should not be surprised if Mr. Gatti-Casazza's gorgeous production, whose development and progress I had the opportunity to watch with the greatest interest, proves a great success.

Oh, how I envy the public for this premiere—as this opera, not given here for decades, is practically a premiere—I, who heard "Don Carlos" so often in Italy. It is as though the "Swan of Busseto" would arise from his grave to give the public another of his immortal songs!

Club in Elyria, Ill., Presents Peterson

ELYRIA, ILL., Dec. 8.—Under the auspices of the Musical Art Society, May Peterson, soprano of the Metropolitan Opera Company, appeared in recital here last evening. Repeats and extras stretched her delightful program beyond its announced limits. Lieurance's "Wi-Um," an Indian lullaby, was among the songs by American composers which won favor.

RICH RECITAL WEEK FOR CHICAGO PUBLIC

Scott, Zimbalist and Many Local Artists Make Up Schedule

CHICAGO, Dec. 15.—Cyril Scott gave a piano recital of his own compositions Sunday afternoon in the Blackstone Theater. His program included the well-known "Danse Nègre" and "Lotus Land," and many others. He played carefully, with minute attention to detail, his eyes following every movement of his fingers on the keyboard. He was successful in painting pictures for the imagination.

Efrem Zimbalist played Bach's Chaconne for violin alone in his violin recital in Orchestra Hall Sunday afternoon, giving an example of reserved, scholarly interpretation, and authoritative sureness of technique. He played the Auer arrangement of Haydn's "Vivace," however, at such breakneck speed that his tone disappeared.

Marie Ruemelli, pianist, was heard in recital in Kimball Hall Sunday afternoon. She succeeded well with some of the tenderer compositions, and showed digital dexterity although at times her pedaling blurred her work.

Edna Richardson Sollitt played in piano recital Tuesday night in Kimball Hall, a joint recital with Eloise Baylor, soprano. Miss Baylor took the place of Reinhold Warlich at the eleventh hour, when it was learned Mr. Warlich would not be able to appear.

Dwight Edrus Cook, tenor, gave a song recital Tuesday afternoon in Kimball Hall, the proceeds of which were for the Salvation Army. His voice was of pleasing quality and ample range. The audience, although not large, was very appreciative.

F. W.

Rudolph Ganz, the pianist, returned this week from Europe for a three months' tour of this country in recital. He has just completed a very successful European tour.

What Two American Composers Say Concerning a Russian Composer, an American Orchestra and Its American Conductor

There were giants in the olden days; but we have a few in our own time; the well-springs of inspiration have not run dry. Convincing proof of this was offered by the E minor symphony of Rachmaninoff, which was last night's principal item in one of the most interesting, best constructed and best played programs offered in this town in many a season, by the Cleveland Orchestra, or any other orchestra.

And when it comes to speaking of conductors of authority and distinction, be it known that we have one right here in our midst. Mr. Sokoloff fairly outdid himself last night and played upon his splendid orchestra as upon a mighty instrument.

A glowing composition, this Rachmaninoff symphony; long, not far from an hour in duration, but without a superfluous measure. Every page spreads forth its own beauties and splendors.

The orchestration is magnificent, with a wealth of sonority and color.

—JAMES H. ROGERS.
Cleveland Plain Dealer, Dec. 4, 1920.

I don't know if I care to hear the Rachmaninoff symphony better rendered—if such a thing is possible. This work of epic proportions and masterly development—probably the most important work of its kind since Tchaikovsky—was magnificently interpreted by Director Sokoloff and as splendidly played by his instrumental cohorts.

The antiphonal responses between the choirs—strings, wood and brass—were of the finest character and quality.

Some of the emotional and dynamic climaxes were of tremendous sonority and intensity without going beyond a tonal and musical significance.

Tonal nuances and colorful contrasts were splendidly realized; all built upon structural development and contrapuntal elaboration rather than upon emotionalism run rampant. It was an epic work epically interpreted.

—WILSON G. SMITH.
Cleveland Press, Dec. 4, 1920.

The Cleveland Orchestra, Nikolai Sokoloff, Conductor, is managed by Adella Prentiss Hughes, 313 Caxton Bldg., Cleveland, Ohio

Melvena Passmore's

First appearance
as Soloist with one
of the great Sym-
phony Orchestras

A Splendid Success

THE EVENT:

Music Hall, Cincinnati,
December 12th, 1920

With the Cincinnati Symphony Orchestra

CONDUCTOR, EUGEN YSAYE
AUDIENCE ABOUT 3600

Miss Passmore's numbers:

Aria of the Queen of the Night—from
"Magic Flute".....Mozart
Aria—Mad Scene from "Lucia"....Donizetti

Encore:
Cabaletta—"Sempre Libra"—from "Traviata".....Verdi

PRESS COMMENTS:

N. P. S. in CINCINNATI TIMES-STAR
December 13, 1920

"Miss Passmore exhibits a voice which adorns the concert stage. Its soaring register and beautiful tone qualities were more than ever admired yesterday afternoon."

W. S. G. in CINCINNATI ENQUIRER
December 13, 1920

"It is not often that a soloist at one of the popular concerts is accorded such a hearty reception as that given Melvena Passmore yesterday. Miss Passmore created a decidedly favorable impression when she sang in opera at the Zoo during the past summer, but it was something of a revelation to hear her sing under proper indoor conditions, accompanied by a full orchestra. The good opinions formed of her singing last summer were more than strengthened. Miss Passmore yesterday definitely established her claim to serious consideration as an artist of the first rank. Possessed of a voice of beautiful resonant quality, ample range and wonderfully accurate coloratura control, she adds to her renditions just the proper poise and dramatic intensity to make her work doubly effective. She is a welcome addition to the list of visiting artists."

CINCINNATI COMMERCIAL TRIBUNE
December 13, 1920

"The soloist, Miss Passmore, who scored so heavily at the Opera at the Zoo last summer, confirmed her success yesterday and proved herself as capable in concert as in Opera. After a vociferous applause she sang Violinista's aria from "Traviata."

Management: M. H. HANSON
437 Fifth Avenue, New York

Mme. SALTENI-MOCHI

Soprano Virtuoso

Introduces Classic Song Recitals in Italy Achieves Phenomenal Success

"No doubt the greatest interpreter of Bach's vocal music now before the public."—*LA SERA*, Milano.

Excerpts from the Italian Press

1ST RECITAL SALTENI-MOCHI SOPRANO VIRTUOSO

1—"Salteni-Mochi possesses a voice of lovely quality with a very extensive range, and a tone production certain and facile. She proved to be master of the most difficult 'song techniques' in a manner which brought in evidence her lovely virtuosities, commanding her organ to render as in play the most extraordinary vocal agility."

Prof. Parigi, "Nazionale," Florence, Italy

2—"Therefore this young singer is already a made artist and sings in a most exquisite manner without acrobatics and with an evenness of the passages of the different registers which is most admirable. This voice of lovely timbre, really velvety, seems to have been born to render and interpret with the demanded elegance of style, especially 'musica classica antica.'"

"Nuova Giornale," Florence, Italy

1ST MILAN RECITAL

3—"She commands her voice with a very extensive range, wonderfully cultivated, as well for 'leggiero' and 'lyric' song as for dramatic, she made a strong impression of being a most conscientious and intelligent artist and was warmly applauded."

Dott. Clerici, *Corriere Della Sera*,
March 10, 1920, Milano

4—"The famous Soprano Virtuoso, Salteni-Mochi, was presented yesterday evening and sang jewels of art, pages sublime: Monteverdi, Caccini, Marcello, Mozart, Raxmeau, Gluck, etc. In these marvelous compositions she gave expression lavishly, combined with the entire value of her noble and artistic soul; she recited for us these wonderful songs in the clearest possible diction and phrasing, and brought us therewith to breathe in that artistic atmosphere so far from us removed and dolorously quite ignored."

"Popolo D'Italia," Milano, March 10

5—"Mme. Salteni-Mochi is certainly a most extraordinary singer, an artist of exquisite refinement. The tradition of 'Bel Canto' is too long lost; the purity of method has been too long neglected, to make it possible for this surprised audience on first impression to comprehend the steady flow of tone, sounds strange to the Italian ear, used to hearing the 'vibrati' in Italian voices, one must admire in this concert artist the perfect mechanism that which no one can acquire without having studied diligently, intelligently and conscientiously for years, great honor to her! She proves her study in the facility of the 'vocalizzo,' the perfect trill, the pure pianissimo and the rare evenness of every register of the voice extending to 'G' in alt. Again the example comes from a foreigner, also from that America generally believed not to possess her own musical manifestation. The program was executed in the most rigorous style with every respect to the character of the time."

"La Sera," March 10, Milano
F. Fano

6—"The first Salteni-Mochi Concert was attended by Milano's most distinguished public. This exquisite artist demonstrated the capacity to render such a program, thanks also to possessing a voice of the most brilliant timbre, with a range of incredible extension, without the least alteration in the quality of the different registers. An expert in the use of the 'mezzo voci,' to be more exact 'quarti de voce,' in the decrescendo, and blending of tones almost to evanescence, without their losing a mite of pureness, Mme. Salteni-Mochi skillfully, with great spontaneity and sureness glided through the most dangerous technical problems, revealing the rare suppleness of her vocal organ, the agility, floritura, brilliancy in execution, every requisite characteristic of the virtuosity of song, resulted pearly and iridescent . . . the Arias of Monteverdi, Marcello, Caccini, Mozart and especially the aria of Gluck's 'Iphigénie' sung with profoundest sentiment, rare beauty of tone and pureness of style, must be given the greatest praise."

"La Perseveranza," March 10, 1920
Prof. Nappi



SALTENI-MOCHI, 2ND RECITAL

7—"Mme. Salteni-Mochi devoted her program yesterday evening to 'Bach-Handel.' One must admire her wonderful ability and the knowledge she possesses to interpret and execute these most difficult masters, also 'Fioritura' as in the aria with cadenza, with flute obligato from Handel's 'Pensiero,' while in 3 arias (with Flute, Oboe, Eng. Horn obligato) and a Cantata for Soprano solo, she revealed the pure and perfect 'Bach Stylist.' Her singing pleased immensely; one could not desire more excellent execution, or more beauty of tone; this exquisite artist achieved a most remarkable success."

Dott. Clerici, *Corriere Della Sera*,
March 24, 1920, Milano

8—"Atmosphere in the typical form of the 17th Century joined with the greatest flowers of the 'Cantata Religiosa' and Oratorio, formed the material for Salteni-Mochi's 2nd Milan Recital. The string quartet, tromba, etc., was substituted in the Cantata by the piano, although this loses on polyphony, and musical interest (beautiful in itself) resulted equally to interest, thanks to the rare art of Mme. Salteni-Mochi, who conquered the bitter vocal difficulty and viscerated the most profound sentiment without superficial exaggeration of the Prima Donna. The two Handel Arias were also given a rare and beautiful execution."

Prof. Cesari-II Secolo, Milano
March 24, 1920

9—"Salteni-Mochi's 2nd Recital, program devoted to Bach-Handel, was executed in a manner most impeccable; she surmounted the most difficult passages without the least hesitation, employing with grand Maestria, her rarely, beautifully, ductile, agile, velvety voice.

This most exquisite artist possesses vocal qualities especially suitable for this class of music, combined with a strong musical and literary culture,

which explains the sense of art and the exact vision of style and interpretation with which the different compositions were executed. She is no doubt one of the greatest if not the greatest interpreter of Bach's Vocal Music now before the public."

"La Sera," March 25, 1920, Milano

"La Perseveranza," Marzo 25,
Milano, 1920

10—"Few living singers possess the ability to attack a program as ponderous as that which Salteni-Mochi presented yesterday evening. Bach-Handel are especially masters who not only demand a technique sure and facile, but also an exceptional interpretive talent to render perfectly all their supreme beauty. Yesterday evening the enjoyment and delight offered by this wonderful artist, reached the highest possible plane; delight offered by this wonderful artist for the fine and delicate magic of her art, an artist who understood how to render every tiny particular of music she executed, always maintaining the majestic character of the composition. Mme. Salteni-Mochi is a most exquisite artist for this class of music, her vocal organ possesses extreme power of endurance, is capable of unlimited extension and follows her every whim, surrounds all possible technical difficulties, so that with such possessions one can offer efficacious and delicate interpretation demanded in this difficult repertoire."

"Musical America," Milan
March 28

11—"Mme. Salteni-Mochi delighted a distinguished audience on Wednesday evening at the Conservatorio with a Recital of classical music devoted to Bach and Handel. She possesses a voice of such extensive range and purity of tone and interpretative power of such an unusual degree, that she may attempt programs which we are very seldom permitted to hear. Added to this she has

perfect breath control and appears almost indefatigable, so that the sublime items which constituted the program were presented in all their full beauty."

Ugo D'Albertis

"Il Popolo D'Italia," 24 Marzo, Milano

12—"The Soprano Virtuoso Salteni-Mochi is an excellent artist, an expert of every class of vocal chamber music. She presented yesterday evening a program devoted to Bach and Handel.

In her first Milan Recital she manifested to be a grand artist, a Maestra of 'Bel Canto,' a profound interpreter of all the classes of the classics, and confirmed this impression on 2nd hearing. This difficult technical program was surmounted with the greatest ease and self-reliance, producing splendid color effects, maintaining the while a wonderful balance of force and expression against the obligati instruments giving an opportunity to hear the play of 4 parts formed for voice, flute, oboe and corno Engles.

This artist deserves the greatest merit, as interpretation given in this manner demands from the executor the profoundest knowledge of style and technique in the general composition and a voice under perfect control, of great range and carrying power."

3RD RECITAL

Il Secolo, 8 Aprile, 1920, Milano

13—"After the serene lyrics, largos of the Italian and French composers of the 16th and 17th Centuries, after the Cantatas of Bach and Handel, full of the most surprising difficulties demanding masterly and perfect vocal art, Salteni-Mochi displayed rare interpretative power in groups of modern compositions of different schools and nationalities of lyric song from Schubert to Wolf-Schumann to Strauss-Debussy, etc.

Not more the virtuosity of an agile vocal organ, not more the surprises of the voice sailing up in the highest zone, but the composure and intimacy of the most facile and pure phrasing, were the characteristics of this evening. The program did not comprise material to display her attributes of Soprano Virtuoso, but brought in evidence not less exquisite qualities as executionist.

She sang sublimely with the deepest sentiment, utmost purity of tone, really a rare expert in coloring and blending. The mystic poetry of the Brahms Lieder she interpreted with finest perception, expanding in the full afternoon sunshine in the flower-bed cultivated from Schubert and Schumann. She was heartily applauded during the entire evening."

Prof. Cesari

3RD RECITAL, SALTENI-MOCHI

"La Sera," 9 Aprile, Milano

14—"The program of Salenti-Mochi's 3rd Recital forsakes the lyrics of the 16th and 17th Centuries, and comprised modern lyrics from Schubert to Debussy.

She interpreted these songs of intimate poetry with excellent clear diction, opulence of tone and warmest sentiment of art, proving herself to be a rare virtuoso. In spite of the fact that this class of music is rarely executed and almost absolutely neglected by us—this lovely classical program was executed in such an exquisite manner that it could be thoroughly appreciated and was enthusiastically applauded."

"La Perseveranza," 9 Aprile, 1920, Milano

15—"During the execution of the interesting compositions, romantic and modern, with which Salteni-Mochi compiled the program for her 3rd Recital, she compelled this most select audience to readmirer, wonder at, and warmly applaud her rare vocal gifts, her profound knowledge of style and her exquisite versatility.

Her voice is wonderfully even, flexible, exceedingly brilliant, sparkling like a lustrous jewel, possessing a golden tonal beauty that is of really luscious quality. We must admire her for indefatigable activity of study and for her excellent method, capacious to give every gradation of tone and the finest, most delicate, blending of tone color, ready to absolve with surety and bravura the most arduous problems of virtuosity."

Prof. Nappi

Management: Concert Direction, H. DANIEL, Los Madrigo 14, Madrid, Spain

Rothafel, Master-Craftsman of Cinema Music

Head of Capitol Theater, First to Give Serious Attention to Music in the Motion Picture World, Discusses Work—How He Chooses Artists—Vision as an Important Part in Music Appreciation

IN no craft within the last few decades has the progress of music been so apparent as in the motion picture world. Time was—and not so long ago—when the motion picture spun out its reams to the unvarying theme of a tinkly piano. Always a basic vibrato signified the tremulous approach of a crisis, and always a saccharine melody indicated the serene and inevitable finale.

A silent revolution within the limits of that field has so changed the music of motion pictures that it has now become one of the potent factors in the development of musical appreciation in this country.

Behind this change lies in great part the work of one man—S. L. Rothafel, master of the craft. To-day several names are connected with the progress of music in the motion pictures, but Mr. Rothafel has the satisfaction of knowing that most of them were graduated from apprenticeship with him, the craftsman. He was the first to realize the possibilities of music in the motion picture.

"Music has been my chief inspiration from the beginning of this work," said Mr. Rothafel, "and that is why I have worked so definitely in its cause in connection with the motion picture. I feel fine motion pictures are allied with music of the finest order and that the time has passed when these two can be separated.

"However, neither of these two forms of art must intrude, they must supplement each other. Music should supply the background and bring the picture into relief. In this way it plays a far more subtle part than we know, working its way emotionally, although not apparently, into the feelings of the auditors.

"From the standpoint of artists, I think that their work in connection with our theater, for instance, furnishes an unusual training. For one thing, it makes them forget themselves. The great trouble with most artists is that they thrust their personalities before the music; in other words, they aim to exploit them-

selves rather than the work of art. We have made one plan to solve this point by refusing to allow any encores. In this way the artists have no purpose in giving their finest beyond the interpretation of the work. We thus emphasize the music, not the singer, which I think is as it should be.

"Emotion" in the Artist

"My method in choosing artists? Well, I have no use for pyrotechnics, and hence do not consider merely technique. I demand adequate technique and, above all, the quality of 'humanness' in the work, whether it be in instrumentalist or singer. I think if we are going to make music-lovers of the attendants at our theater we must appeal to them first from the human standpoint—we must appeal first to their emotions and the rest will come.

"I do not feel that my methods in choosing the artists have been wrong, for from our ranks have been graduated such artists as Mario Chamlee, Jeanne Gordon, Anna Roselle and a great number of others who are now making their name in fields wider than this. I cannot fail to believe that their training here helped to give them certain assurance and a more ideal attitude towards art.

Vision in Musical Appreciation

"Another point that is neglected by managers and musicians, I think, is the part of the vision plays in affecting the audience. Or rather the emphasis that should be laid on the appearance of artists, lest a visual offense lessen the auditor's appreciation of the music. This is a far more important thing than most of us calculate. That is why, instead of letting my orchestra wear the conventional evening suits, I have had special suits made for them which have not the harshness of the conventional attire. Then, too, if any of my conductors have some slight physical defect which may be noticeable to the audience, I work over them a long time, or have



Photo by Campbell Studio

S. L. Rothafel, Head of Capitol Theater, and Master Craftsman of Motion Picture Music

their clothes specially made so as to counteract that. Pleasure to the eye is as distinct a part of musical enjoyment as any other, and an offense certainly works against the impression made.

"Restraint in the matter of conducting, too, is an error. I mean, for instance, this: There is no reason why a conductor should have to make gyrations when he reads a work save that it aids his audience to understand the progress of a work, and they like it. They like to feel that he is putting emotion into his interpretation and the only way he can show this, as they believe, is through action. Ruggedness and an elemental quality should enter into conducting. A climax should mean a climax to listeners and no unnecessary restraint should detract from its significance."

Asked why the Capitol had stopped its performance of opera, begun early this year, Mr. Rothafel said:

"The audiences did not enjoy it for the reason that they could not grasp it. In other words, a man who knows his opera may enjoy it, but for our audiences, who are only learning to appreciate, this condensed form was not sufficient to give him the necessary comprehension of the work and bored him somewhat. The work we did later of giving eleven-minute selections from opera was far more effective.

"I plan all the music for the pictures, choosing it from works which have their human appeal. For instance, this week, to the picture of 'Du Barry' I have interspersed the picture with themes from 'Marseillaise,' beginning with a development of the phrase in the minor signifying the chaotic birth of the song, and only permitting the actual song to come out when the Revolution actually shows on the screen. That is the way I work out and reason out all the music, for I believe that it is through subtlety and not through the obvious that we will make the greatest effect upon the auditors and teach them to appreciate the need for music."

That Mr. Rothafel's efforts toward finer music for finer pictures has been effective may be ascertained by the tremendous strides in both in the last years, due greatly to him whom Herbert and others have called one of the greatest "Natural Musicians" in this country.

F. R. GRANT.

ROBERT SCHMITZ AGAIN COMMANDS ADMIRATION

French Pianist Interprets Classicists as Well as Moderns at His Reappearance

The masterful technique of E. Robert Schmitz was again displayed in recital at Aeolian Hall on Friday evening, Dec. 17, and displayed in a manner artistic enough to keep a large audience asking for more after a comprehensive program had been given. It was a highly interesting evening. The French pianist went back to the classics. He also gave of the moderns in satisfying measure.

The technical equipment of Mr. Schmitz is remarkable. His crisp, incisive style is admirable in many works. He is adaptable to the requirements of others. Sometimes his sheer facility is apt to carry him galloping across his pianistic countryside in a way that distorts his perspective a little, but usually he is a sound artist with a love of color. He reins in, unlimbers his sketch box, and paints his landscapes with swift, bold strokes. An impressionist, he loves the impressionists. He delights in poly-chromatic Ravel, and how he did play that Sonatine with its changing moods! Pastels too he can give you. There was Couperin's "Soeur Monique," with its old time grace and archaic ornamentation, played in correct spirit.

Different again was his Bach-Liszt Fantasie and Fugue in G Minor. This had all the assurance of an old master. Some Scarlatti, some Chopin—a couple of brilliant Etudes, the F Sharp Nocturne, the A Flat Polonaise—were also included before the turn to the moderns came with the highly colored Sonatine by Ravel. A noisy piece, "Avril," by P. Le Flem, had its first performance, and proved to be more of a gusty antipodean fall than a soft-tripping northern spring. Finally Mr. Schmitz revealed graces and humors of Debussy—"Clair de Lune," "Jardins sous la pluie," "Puerta del Vino" and a Toccata. His supplementary pieces were in modern vein.

P. C. R.

Hans Hess Appears with Maywood Men's Musical Club

Hans Hess, cellist, appeared for the first time as assisting artist before the Maywood Men's Musical Club recently. He was cordially received in Gluck's Melodie, Chopin's E Flat Nocturne, Dittersdorf-Kreisler's Scherzo, Popper's "Vito," and in works of Godard and Servais, his appearance won for him a re-engagement.

"Ensemble Evening" at the Cincinnati Conservatory

CINCINNATI, OHIO, Dec. 13.—On Saturday evening, Dec. 11, what was known as an "ensemble evening" was given at the Conservatory of Music. The program included two works, Sonata for Piano and Violin by Lekke and Trio in A Minor, Op. 26, by Lalo, offered with fine musicianship by Jean Verd, pianist; Jean Ten Have, violinist, and Karl Kirksmith, violincellist.

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NEW YORK, DECEMBER 25, 1920

A THOUGHTFUL DECISION

The determination of the American Legion not to oppose actively the performances of German opera shortly to be inaugurated at the Manhattan Opera House reflects credit on its good sense. It would be easy to stage a spectacular disorder, such as the disturbances of the peace that accompanied Goritz's ill-advised enterprise at the Lexington Theater last year. There are many who dearly love a fight for its own sake, even when their interest in the disputed question is of the slightest. Give the matter sufficient derogatory publicity and you can cause a seething mob to batter the doors of Aeolian Hall on the ground that somebody inside is engaged in playing a Beethoven sonata and that Beethoven was a German. It is true that the basis of the objections to Goritz and his associates was largely an issue of personalities. But the mob, once launched on its career of violence, did not pause to draw fine distinctions. It stoned the police and the street cars as frenziedly as it would have the offensive Goritz himself.

This time the Legion justly desires to hold itself aloof from the imputation of trouble-breeding. It "regrets that German opera in German should be produced in this city while hundreds of wounded and disabled men here are still uncared for and suffering." It might be respectfully suggested that the remedy for this unhappy condition is to care properly for the wounded and suffering. How the prohibition of German opera is to alleviate the plight of these unfortunates is not clear. Much German music has been played and many German songs sung in German here in recent months without trouble or protest whatsoever. Assuming that the behavior of the singers to be heard at the Manhattan is and has been above reproach, it becomes difficult to see why the operas should provoke convulsions of nature or turmoil of peoples. But if trouble were purposely incited, its most deplorable effect would be the intimidation of musicians now engaged in restoring to a hungry public the works of the classic masters.

WHEN THE NEW TENOR COMES

Finding the "second Caruso" has become something of an obsession with not a few patrons of opera. They have been on the hunt ever since Enrico the First established himself at the Metropolitan as the greatest singer of the time. Tenors have come and gone, each with the confidential credentials that were to permit him to step into Caruso's shoes when the great one's day was done. But Caruso has gone on singing, ever the king of them all. After their many disappointments, the prophets of a second Caruso found an unexpected opening for fresh prognostications and predictions when the now famous Brooklyn incident excited and alarmed the artistic world. They were wrong again.

Aside from the fact that Caruso, at his next appearance, promptly demonstrated his full possession of his latter-day vocal powers, the quest of the second Caruso remains about the most futile thing in the world. When the new tenor comes he will not be a second Caruso any more than Caruso was a second de Reszke, or de Reszke a second Campanini. Nothing could be more abortive than to attempt to estimate the new tenor in terms of Caruso; for he will be—not a "second" anybody—but a "first," as Caruso was a "first." A really great singer is, first of all, an individual singer, as Caruso was and is; not one who essentially resembles some other celebrity. The new idol will be a voice and personality apart. He may excel where Caruso least excels, and he may fall short in those very attributes that have lifted Caruso to a level all his own.

It is by no means sure that he will be a sudden sensation, coming full blown to thrill the world from the start. He may spend years, as Caruso did, in comparative obscurity, growing in voice as well as stagecraft through the labor of public appearances, learning voice mastery, not from some teacher of singing, but in the hard school of experience. But to expect him to parallel Caruso's career is almost as futile as to seek in him a duplication of individual vocal qualities peculiarly characteristic of Caruso.

He may be with us to-day—this new tenor—building better than we know, or he may not yet have stepped into any of the great opera houses. But it seems unlikely that those who can think of him only as a second Caruso will be the first to recognize him and see his future expanding before him.

THE TWO DOTS

Probably most artists, if asked, would profess in strong terms their lack of subservience to hidebound convention. And yet listening to the average pianist play a sonata, a set of variations, or even a work like Schumann's "Symphonic Studies," or a conductor read a classic symphony, the deference of these musicians to hoary custom will quickly appear in the matter of "repeats." The unpretentious pair of dots before a double bar line exercises a positive tyranny that even this emancipated era has not been able to shake off. Its demand is law and the passage must needs be repeated, irrespective of the length of the composition or its intrinsic interest.

The repeat was a device of the seventeenth and eighteenth century, intended to confirm the formal design of a piece and, in the case of symphonies, sonatas and quartets, to familiarize a not too receptive public with the thematic contents of a section. In variations it accentuated the formalism of the thing. Later writers, like Brahms and Schumann, perpetuated the repeat and *da capo* practice, more through force of habit than necessity. To-day there is seldom a need for observing such commandments. Yet it is done with distressing frequency, to the irritation and boredom of an audience and the detriment, consequently, of the music. Is this ghostly superstition to persist forever?

In Cleveland an official has devised an arrangement for "music while you pay your taxes." A great many music patrons would prefer a legislative repeal which would mean less taxes while they hear their music.

If the Russian Soviet simply must have an emissary in America, it could oblige a horde of opera devotees by sending over the basso, Chaliapin.

In a reference to Caruso's Brooklyn mishap appears the time-honored typographic error—"vocal chords." The only singer yet known to possess a vocal *chord* is the Triton Avis, a West Indian bird, which can sing three notes at once. But, after the fashion of birds, it has no vocal *cords* at all.

The announcement that Paderewski is coming to this country "for a rest only" certainly places him, as a pianist, in a class by himself.

Some one has referred to it as the Abusement Tax.

PERSONALITIES



Photo by Bain News Service

Yolando Lazaro and Her Distinguished Father

Hipolito Lazaro, the Spanish tenor, has something more than an artistic career to keep him busy. When he isn't hard at his voice practice, he is playing the games he used to play when a boy in Spain. His playmate is the baby of the photograph. The tenor already is convinced, it is said, that little Yolando will grow up to be a great singer, since she has the lungs now to distract all attention, including his own, from even his upper E, when she decides that she doesn't want to sit and twiddle her thumbs while Daddy vocalizes. Once she asserts herself, it is only a matter of moments until the piano is abandoned and down on his knees goes the opera star for the romp that is inevitable when Yolando makes up her mind that art can wait while youth is served.

Dufault—Having just completed a transcontinental tour of Canada, from Halifax to Vancouver, Paul Dufault feels he can speak from first-hand knowledge of musical progress in the Dominion. The tenor reports success in all the cities he visited, and the tour served to convince him that the West and the East are one in their eagerness for song.

Story—Belle Story, prima donna in "Good Times," has been decorated, so the story goes. One evening recently she reported at the Hippodrome with her left hand bandaged, and explained that she received the injury while removing a turkey from the oven at her home. Manager Charles Dillingham informed her that she had been awarded the D. S. C.—"Domestic Science Cross."

Manen—Joan Manen, the violinist, was visiting with a friend recently, when his host took him for a walk about his estate in Westchester County, New York. "These gardens," the friend said, with considerable pride, "are very beautiful in summer. They are a diminutive copy of a larger estate in your country, I believe." Mr. Manen smiled appreciatively. The famous violinist was surveying an exact though reduced reproduction of his own spacious formal gardens in Barcelona, where his estate is regarded as one of the city's show places.

Stopak—A convertible instrument startled even the imperturbable Josef Stopak, when the violinist made his Chicago début recently. His first offering was the Vivaldi concerto with piano and organ accompaniment. As the organ introduction began, what greeted his ears and those of the expectant auditors was the "Freischütz" Overture. Before the audience had time to realize what was happening, the organist had shut off the controlling motor power and abstracted the music roll which, by accident, had been put in motion as the organist was preparing for the Vivaldi number.

Cottlow—A new version of "An Invitation to the Danse" is related by Augusta Cottlow. Recently the distinguished pianist was to give a recital at a prominent college in the middle Northwest, and the windows of the shops displayed attractive posters announcing the event. One morning one of the college professors was approached in all seriousness by a man of foreign birth, who explained that his fellow countrymen were going to give a dance and that since Miss Cottlow had such a good reputation as a pianist they would like to engage her to provide the music for the dancing. The professor enlightened the well-meaning stranger, who departed quite crestfallen.

**Opera Peepings**

Sing a song of "rail-birds"
Standing on the line,
In anticipation
Of a gorgeous time.
What care they if fickle sky
Sends them rain and sleet,
Still they come, a patient throng,
With "subscription feet."
Cops that shoo and ushers grim
Daunt them not a whit
Once they pass those portals proud
With that small pink slip.
Each one to his favorite spot,
Short and tall and thin,
(When there's one who's extra fat
I'm in back of him.)
Overtures are rather marred
By the smug élite
Coming fashionably late
To a nice broad seat.
Ballets too, are apt to be
Somewhat "out of sight,"
Still, the glimpses deftly caught,
Are brimful of delight.
Anyway, the music's there
And after all it's that
That fills our hearts and thrills our
souls
And leaves our pockets flat!
Sing a song of weary backs
And knees that bend and sway—
The darkened streets—the subway
home—
But was it worth it?—Say!

Eavesdropped in a Glove Shop by One of Our Staff

He knew all about everything that went on everywhere, and when the visiting dramatic soprano came in to purchase a pair of gloves he recognized her, of course. Talk of opera was essential to his continued existence. The town was expectant about the lady's *Santuzza*. "Kid? Yes ma'am; white kid, certainly. Heard you sing th' other night ma'am. Goin' to hear you to-night too. It's a long time since I heard 'Cavaleeria.' Caruso was in it then. Of course he sang all right, but what I couldn't stand about him was the way he changed the words in the Intermezzo! Yes ma'am!"

* * *

It's a Wise Oratorio That Knows Its Own Father?

In a Pittsburgh paper we read recently that at the Point Breeze Presbyterian Church, there would be given: "special music selections from Mendel's 'Messiah.'" Our friend from P'burgh who sent us the clipping, wants to know if this-here Mendel is the father of Mendelssohn. To this we reply: Search me!

* * *

Which Was Cause and Which Effect?

We read with regret but without surprise recently, that a former choir boy in Chicago was hanged at the age of nineteen. His last ante-mortem act was to "oblige" his fellow criminals with "Mother o'Mine."

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer.

Address
Editor, The Question Box.

Catalani's "La Wally"

Question Box Editor:
Can you tell me when and where Catalani's "La Wally" was composed and whether it is an opera or not and if so, has it ever been performed?

EVELYN WIENER.

New York, Dec. 13, 1920.

Catalani's "La Wally" is an opera; it

CONTEMPORARY :: AMERICAN MUSICIANS

WALTER GREENE, baritone, was born in Greene County, Ill., in 1887, being descended from sound American ancestry. His early vocal work was pursued under the tutelage of Clinton Elder, of St. Louis. Coming East he sang the title rôle in "The Chocolate Soldier" for two seasons. He then returned to the West and served as director of the voice department in the University of Iowa. This practical experience in teaching was followed by a second visit to the East, and this time he continued his



Walter Greene

No. 149
Walter
Greene

studies under Herbert Witherspoon, who has been his last teacher. His studies in New York were supplemented with appearances in this city with the Society of American Singers. Following these performances he toured the country extensively as a concert and recital artist, and has appeared as assisting soloist with leading orchestral organizations, such as the New York Symphony, with which he has sung many times; he has sung twice with the Stadium Symphony, once with the Philharmonic, and once with the St. Louis Symphony. His répertoire includes opera, oratorio and songs. He made his New York recital début in November, 1918, and on his most recent annual recital program in Aeolian Hall, New York, in November, 1920, Mr. Greene introduced for the first time, "Cain," a new "Scena for voice and piano," by Rupert Hughes, arousing much comment. Mr. Greene makes his home in New York City.

mann? This work is published by Macmillan and Co., New York.

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Technique of Conducting

Question Box Editor:

Will you please let me know where I can get the book written by Albert Stoessel, "The Technique of the Bâton" reviewed in MUSICAL AMERICA of Nov. 13?

A. T. IRELAND.

Vermillion, S. Dak., Dec. 8, 1920.

The book is published by Carl Fischer, Cooper Square, New York.

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Question Box Editor:

Will you kindly inform me if there are any large symphonic orchestras employing a saxophone section? Do European orchestras use them?

MARK FRESHMAN.

Salt Lake City, Dec. 10, 1920.

Your question was answered in part in the issue of Musical America of Dec. 11. The saxophone, being essentially a band instrument and not an orchestral instrument, there is no saxophone "section" in any orchestra we ever heard of either here or in Europe. When needed in particular numbers, the "Arlésienne Suite" of Bizet, for instance, it is usually played by one of the clarinetists.

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Vocal Range

Question Box Editor:

Will you please name the standard registers of the voice? What of coloratura tenors, mezzo-contraltos, lady tenors, etc.? Are those standard voices, or merely called such for advertising purposes? Is a dramatic soprano lower than a lyric, or does the difference lie in the quality of the voice alone? Is Caruso a true tenor, or does the baritone quality of his voice give it the marvelous tone? Is there a publication devoted to phonograph music?

LLOYD L. KENDALL.

Boone, Iowa, Dec. 8, 1920.

The average range (we suppose that is what you mean) of all voices is two octaves with a note or two over. The bass voice usually begins at E below the bass staff, the baritone at G on the first line,

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the tenor at C on the second space. The contralto at G below the treble staff, the mezzo-soprano at B Flat below the treble staff and the soprano at C on the first ledger-line below. Freak voices have all sorts of ranges. We have never heard of "coloratura tenors." Mezzo-contraltos are usually mezzo-sopranos with short ranges. They lack the low notes of the contralto and the high ones of the normal mezzo-soprano. There is no such natural classification. "Lady" tenors are also beyond our realm of knowledge. Such a voice would be a freak like a male-soprano. The difference between a dramatic and a lyric soprano is one purely of quality, the former being heavier. A dramatic soprano might easily be able to sing higher than a lyric soprano. Caruso is a true tenor-robusto or dramatic tenor. We do not know of any such publication. Why not write to the Victor Talking Machine Co., Camden, N. J.?

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"Chiara di Rosemberg"

Question Box Editor:

Is there an opera called "Chiara di Rosemberg" and was it ever produced in this country?

LILY VALENTINE.

Fresh Pond, L. I., Dec. 13, 1920.

There is. It was composed by Luigi Ricci, who in collaboration with his brother wrote "Crispino e la Comare." Another opera on the same text was written by an earlier Italian composer. Ricci's was in the répertoire of Palmo's Opera House in New York during its first season, in 1844.

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Musical Encyclopedias

Question Box Editor:

Can you tell me where I can buy the American History and Encyclopedia of Music. Or can you suggest a better music encyclopedia than this one?

MRS. A. D. BUSH.

New York, Dec. 16, 1920.

Grove's Dictionary of Music and Musicians is usually regarded as the standard work of the kind. If you want a smaller work, Baker's Dictionary is a good one. Any music dealer will supply these or the work you mention.



The Metropolitan Musical Bureau

Announces

M O R I N I

American Début

Carnegie Hall, Wednesday Evening

January 19th, 1921

Philadelphia Enjoys Revival of "Mefistofele"

Metropolitan Forces Offer Boïto Work, Unheard for Two Decades—Kreisler Assists Damrosch in Unusual Program—Stokowski Orchestra Also Heard—Local Opera Forces Offer "Faust"

BY H. T. CRAVEN

PHILADELPHIA, Dec. 20.—The durability and prophetic modernity of Boïto's "Mefistofele" were triumphantly attested in Mr. Gatti-Casazza's spectacular revival of this opera at the Academy of Music on Tuesday night.

The early censures upon this work, its patchy eclecticism, its dramatic tenuity, were subordinated beside its convincing sincerity, its grasp of contrapuntal effects and its once misjudged melodic current.

The capacity audience received it warmly and, naturally enough, in the spirit of hearers of an imposing novelty. For "Mefistofele" is a rare visitor in these parts. Within approximately the past two decades, but two presentations of Boïto's opera have been given in this city. Incumbents of the name part, in the order of their appearance, were Pol Plançon and Chaliapine.

Adamo Didur cannot be said to have filled the full proportions of the title rôle. His vocal capacity, admirable in so many parts, is insufficient, his stature also. Nevertheless the versatile basso clearly understands the psychology of the character and keys his acting accordingly. His accomplishment was intellectually keen and at times the purely pictorial opportunities were brilliantly seized. This was notably the case in the Brocken scene, in which Mr. Didur was a figure of majestic malevolence.

It is almost indisputable that the other parts in the opera have never been better presented on this stage. The opening notes as Beniamino Gigli disclosed him as a fresh voiced tenor, of limpid lyric tones. He should make an ideal *Rodolfo* or *Des Grieux*. His *Faust* in Boïto's ambitious musical transcription of Goethe's drama is already a memorable portrait. Frances Alda, after a somewhat acrid beginning in the hauntingly delicious garden scene, dispensed most radiant vocalism. Her "Lontano, lontano" duet with Gigli was of moving eloquence.

Bel canto in the Greek episode, wherein the composer most frankly reverts to the earlier Italian style, was superbly honored by Florence Easton, one of the treasures in the Metropolitan's present collection. The loveliness of her lyricism as Helen suggests a possible new interpretation of the causes behind the siege of Troy. The rôles of *Pantalis*, *Marta*, *Wagner* and *Nereo* were competently taken by Flora Perini, Kathleen Howard, Angelo Bada, and Giordano Paltrinieri respectively. The celestial choruses were magnificently delivered and Roberto Moranzoni read the score with splendid clarity. In the prologue, however, the tones of the off stage trumpets seemed to come from somewhere in the western part of the State. They were almost inaudible.

The numerous spectacular features and dancing displays were well managed, but the scenery revealed a worse mixture of styles than any of which Boïto was ever accused. While the Frankfort set was convincing, colorful and artistic and the Brocken stirred the imagination, the garden set and the classical Sabbath were pictorial of the Russian *blanc mange* variety. Hellas at least was never like this.

Pair of Orchestra Programs

Programs differing widely in character were given by Walter Damrosch and Leopold Stokowski at the Academy last week, but it is difficult to say which of the two was the more charming. The artistic allurement of Fritz Kreisler, soloist at the New York Symphony's concert, drew an immense audience on Thursday evening. The great violinist submitted the Tchaikovsky Concerto, that popular composition which sometimes tempts lesser musicians to excesses of emotionalism and sentimentality at the expense of good taste.

Such blemishes have never yet marred Mr. Kreisler's art. His playing was characterized by rare poetic feeling, restraint and a noble grandeur. Mr. Damrosch's major offering was the delightful Rabaud Symphony in E Minor, so evocative of the technique and methods of César Franck, though unsuggestive of

his mysticism. This second symphony is clear, virile melodic writing, devoid of "secondary intentions."

The other numbers were a delicious Mozart serenade, "Eine Kleine Nachtmusik," for string orchestra, admirably played, and a novelty, "Le Couvent sur l'Eau," by Casella. Less radical than his recent-heard "Italia" rhapsody, this little suite is quaint, sprightly and tuneful. The ingratiating old march of Louis XIII, ascribed to that monarch himself, is effectively employed as background in one of the movements, somewhat in the fashion in which Charpentier weaves his polyphony about the waltz in "Louise."

At the two Philadelphia Orchestra concerts on respectively Friday afternoon and Saturday evening, Mr. Stokowski presented the Mozart "Jupiter" Symphony with lovely lucidity and for the first time since the war removed the ban upon Richard Strauss. There can be no question that the "Death and Transfiguration," the final number, was keenly

appreciated, although perhaps it hardly represents the ingenious wizard of modern orchestration at his best. A talented new member of the orchestra, Michel Penha, the new first 'cellist, was featured in the difficult Brahms Double Concerto. Despite its exactions the score calls for few exhibits of flashy technique. Mr. Penha's playing is markedly poetic and it is this quality which is primarily required to develop the full rich significance of the work.

The Italian Lyric Federation submitted "Faust" at the Metropolitan Opera House on Thursday night. The merits of the performance centered chiefly in the contribution of that experienced and rich-toned basso, Italo Picchi, as *Mephistopheles*. The other artists, although sincere in their endeavors, were not conspicuously well suited to their tasks. Gene Karlova was a slight-voiced *Marguerite*, Domenico Paonessa was the *Faust* and Luigi Dalle Molle the *Valentine*. Barducci conducted somewhat laboriously. H. T. C.

ADMIRABLE CONCERT BY ST. CECILIA CLUB

Victor Harris Maintains High Standard—Fred Patton Is Soloist

Victor Harris maintains a very high standard for his St. Cecilia Club and year by year it is raised. On Wednesday evening, Dec. 15, when the club gave its first concert of the year in the ballroom of the Waldorf-Astoria, Mr. Harris presented a splendid program, one that called for a choral technique, such as is possessed by his organization and by few others.

Opening with the conductor's own "Invocation to St. Cecilia" several new works were heard. Among these were Cecil Forsyth's "And Mozart," and Le-

oni's "Tally-Ho," both composed for the club, Mr. Harris's own skilful arrangements of Schumann's "The Return," the "Hymn to the Sun" from Rimsky-Korsakoff's "Coq d'Or," and Tour's "The Three Singers," Natalie Curtis's "Two Old Negro Christmas Songs," which she arranged especially for the St. Cecilians, Homer B. Hatch's arrangement of the familiar Norwegian song "To Rest, To Rest, I Call Ye Lambkins All," sung unaccompanied, Coleridge Taylor's the "Spinning Song" from Wagner's "Flying Dutchman," and Liza Lehmann's "Endymion," written for the club in 1916, completed the list.

The quality of tone which the ladies of the St. Cecilia produce is as individual among choruses of this kind as is the tone of the great instrumental virtuosi of our day. Mr. Harris has obtained it over a period of years, in which he has

welded his material together into a homogeneous whole. Dynamics are observed with faultless precision and there is a musical understanding on the part of the singers of what is being sung that is noteworthy. The Leoni piece, which like this composer's opera "L'Oracolo," boasts a better text than it does music, was redemanding, so brilliantly was it sung, and Miss Curtis's second song, "Mary's Baby," a folk gem, was also sung twice. The club distinguished itself once more, giving an evening of conspicuously beautiful choral singing.

Fred Patton, the young baritone, was the soloist of the evening, singing songs by Henrion, Ferrata, Orlando Morgan, the air of Vulcan from Gounod's "Philemon" and a French and Russian group by Buzzi-Peccia, Debussy, Rachmaninoff and Sokoloff. His resonant voice and straightforward style won him his hearers' favor at once and he was encored, singing Mana-Zucca's "The Big Brown Bear." Mr. Patton has the ability to sing light as well as serious songs with appropriate interpretation and had rounds of applause after his encore. After the second group he added "Tommy Lad."

Alfred Boyce and Louis R. Dressler presided at the piano and organ respectively, both efficiently. A. W. K.

Maude Albert and Ethelyn Dryden Appear Before Washington Clubs

WASHINGTON, D. C., Dec. 20.—Maude Albert, contralto, of New York, made two excellent appearances here last month, arousing the hearty approval of her audiences. On Nov. 12 she was soloist for the Friday Morning Music Club at the Cosmos Club, assisted by Ethelyn Dryden, pianist. Classics of Purcell, Paisiello, the "O Don Fatale" aria of Verdi, a French group of Ravel, Rabaud, Saint-Saëns and Laparra and a final English and American group by Cyril Scott, Chadwick, H. T. Burleigh, Buzzi-Peccia and Kramer comprised her program. She was in splendid voice and was encored again and again. Miss Dryden played admirably Mozart's Sonata in A and pieces by Chopin, Mendelssohn-Liszt, Juon and Balakireff. The artists repeated the same program on Nov. 14, at the Arts Club, where they were again welcomed.

Engages Gordon and Muzio for Concert

Philip Gordon, pianist, and Claudia Muzio, soprano, of the Metropolitan Opera Company, have been engaged by Evelyn Boyce, for a concert at His Majesty's Theater in Montreal on the evening of Jan. 9.

MORGAN

KINGSTON

WINS OVATION IN OBERON

WITH METROPOLITAN OPERA COMPANY DEC. 11

Mr. Krehbiel in New York Tribune

Mr. Kingston in the character of Huon did honor to the work—in the language of Sir Thomas Malory, he might be said to have sung and acted "with great nobly" and broken a stout lance in the service of English opera. A fine, a beautiful performance it was altogether.

Mr. James Gibbons Huneker in New York World, Dec. 13, 1920

Morgan Kingston was the Huon, a thankless rôle, but his high tones were ringing and he made a gallant knight.

The Listener in New York Sun

Saturday afternoon brought forth as good a performance of Oberon as any in the history of the present revival. Morgan Kingston as Huon did excellently—it was Mr. Kingston at that best to which he often enough attains.

Mr. Richard Aldrich, New York Times

Morgan Kingston was an excellent Huon, as he has been before, and a feature of the performance was the clarity of the English diction that characterized it generally.

Katharine Spaeth, New York Evening Mail

Morgan Kingston sang Huon with dignity and the crystal diction that makes the lover-knight convincing.

Ruth Crosby Dimmick, New York Morning Telegraph, Dec. 13, 1920

Oberon was given its first presentation of the season at the Metropolitan Opera House yesterday afternoon. Morgan Kingston, the Sir Huon of the story, rejoicing in the lyrics and score provided him, never sang better and thoroughly merited the ovation extended him.

MANAGEMENT, METROPOLITAN MUSICAL BUREAU
Aeolian Hall

KNABE PIANO

New York

BRASLAU IN NEW ORLEANS

**Contralto Greatly Admired in Concert—
Mr. Dunkley Scores**

NEW ORLEANS, Dec. 13.—Sophie Braslaus sang at the Athenaeum on Dec. 1, under the auspices of the Philharmonic Society. Her vocal endowment, appreciation of dramatic values and personal comeliness combined to make the evening memorable from every viewpoint.

Her voice was at its best in her Russian group. Mrs. Ethel Cave-Cole gave effective support as accompanist.

Ferdinand Dunkley, organist, appeared last night under the auspices of the Jerusalem Temple, arrangements for the recital having been made by Philip Werlein, Ltd. The recital was complimentary. Mr. Dunkley started the first symphony orchestra attempted in New Orleans, and interest in the development of his art was keen among his admirers.

H. P. S.

HEAR SCHUMANN HEINK

**Diva Heard in Columbus Recital with
George Morgan**

COLUMBUS, OHIO, Dec. 15.—Ernestine Schumann Heink, contralto, provided the significant musical event of the week, her song recital coming Monday evening in Memorial Hall which, large as it is, was well filled to greet this well-beloved singer.

The program held many of the best of the singer's repertoire, displaying flawless singing. Several extras were warmly demanded, the singer, as always, graciously generous.

The young baritone, George Morgan, who made his first appearance here at this time, was received with great favor. Katherine Hoffman, who has several times appeared with Schumann Heink here before, was again her excellent accompanist.

E. M. S.

What the Critics Say of RUDOLPH POLK

Young American Violinist

NEW YORK GLOBE: "He showed himself a careful and musicianly player, possessed of unusual technical proficiency."

NEW YORK MAIL: "He played Tartini's Sonata in a way that spoke eloquently for the old master and himself."

NEW YORK WORLD: "He disclosed a tone that was big, suave and ingratiating."

NEW YORK HERALD: "He displays real musical gifts."

NEW YORK TIMES: "His playing is marked by dignity and seriousness. His impression as an artist of high purpose and was much applauded."

NEW YORK SUN: His attitude toward the music was serious and his general work showed artistic purpose."

BROOKLYN CITIZEN: "Polk plays with dignity, breadth and power."

BROOKLYN TIMES: "Polk gave another successful recital."

CHICAGO AMERICAN: "He knows how to sing and possesses a fine, tender silky tone."

BROOKLYN STANDARD-UNION: "He fully sustained the excellent impression created at his previous performance."

CHICAGO HERALD: "By his presentation of the Saint-Saens Concerto and Tartini Sonata he proved his right to a place amongst the thoroughly well equipped and musically capable violinists of the country."

PHILADELPHIA BULLETIN: "Polk scores success in recital."

PHILADELPHIA RECORD: "Violinist wins audience."



NEW YORK AMERICAN: "His playing last evening proved him to be a genuine musician. In the Saint-Saens concerto, he displayed no small degree of virtuosity."

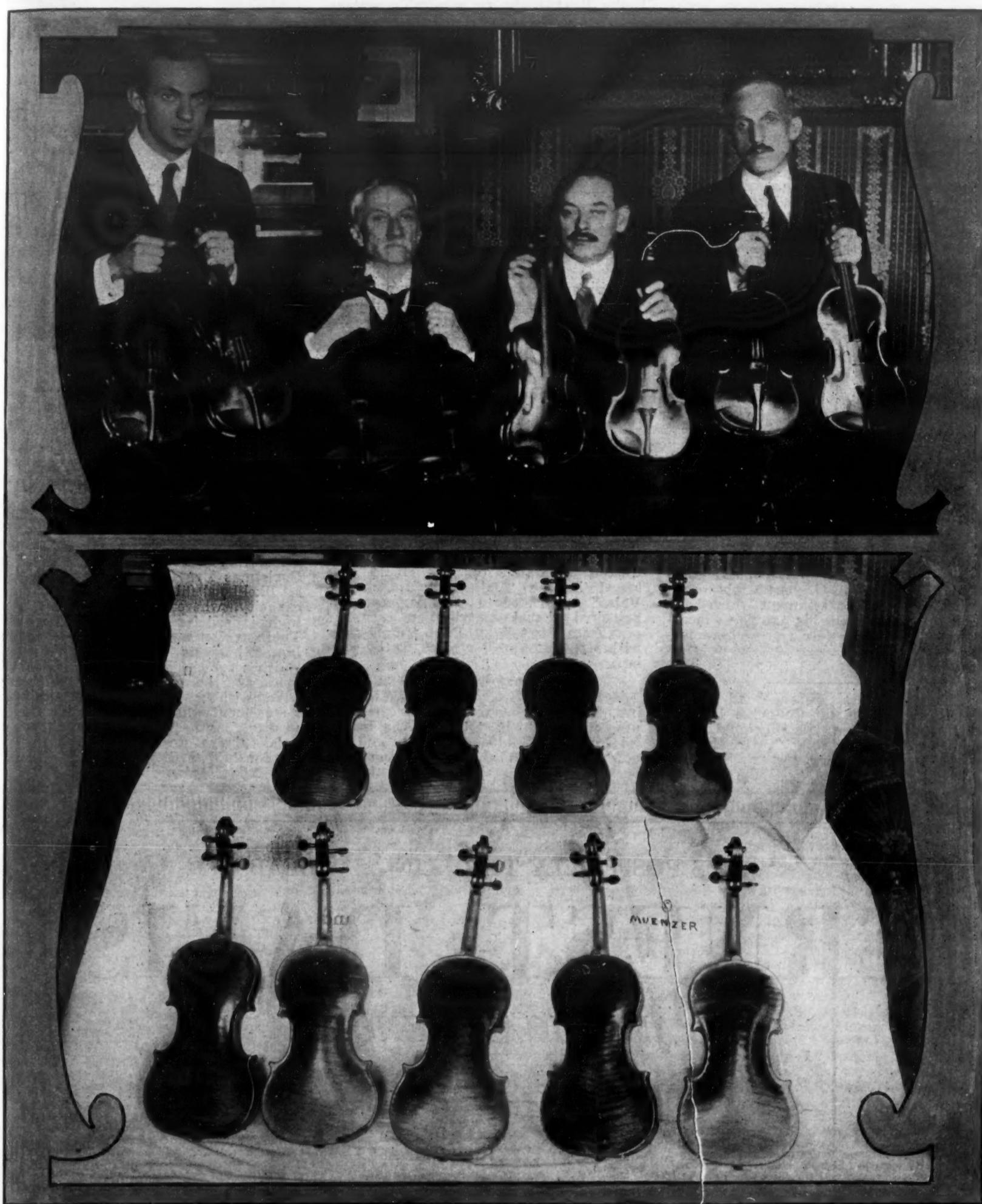
NEW YORK TRIBUNE: "Polk is a sincere and rightly an ambitious artist. He proved himself in all he did an admirable musician—straightforward and sincere."

NEW YORK EVENING JOURNAL: "Polk is a serious and earnest young musician."

Polk made a very favorable impression.

Address all communications to 171 WEST 71st STREET, New York

Noted Partello Violin Collection Goes Intact to National Museum



Above: Elias Breeskin, Violinist; Dwight J. Partello, Owner of a Famous Collection of Violins, Who Died Last August; Franz Kneisel, Distinguished Teacher of Violin, and Felix Kahn, Brother of the Opera Patron, Photographed at the Home of Mr. Partello Last March. Below: Some of the Fine Examples from Mr. Partello's Collection, Which Goes Intact to the National Museum in Washington

THE announcement, recently noted in the *Freeman*, that the Dwight J. Partello collection of violins is to go intact to the National Museum in Washington, recalls several points of interest. Mr. Partello died suddenly on Aug. 13, 1920. In the preceding March he was visited at his Washington home by Elias Breeskin, the violinist; his teacher, Franz Kneisel; Felix Kahn, brother of Otto Kahn, and Daniel Breeskin, the violinist's brother. It was at that time that a series of photographs was made, of which two are reproduced above. It is said that so many Stradivarius violins had never before been photographed together.

Mr. Partello, who was born in New Jersey in 1841, was for twenty-five years American consul to various German cities, including Berlin. He lived abroad thirty two years altogether, and

it was during this period that he accumulated his collection.

He was wealthy, a fiddle enthusiast, and played a little himself. But besides such pleasure as his own playing could extract for him from his four Strads, thirty other fine Italian violins and a few French, he often heard celebrated virtuosos perform on them at his home, where he kept them in a vault adjoining his rooms.

The Stradivarius instruments owned by Mr. Partello were those known as the Spanish, the Ludwig, the Edinburgh and the Joachim. Mr. Breeskin owns the Rougemont Stradivarius. Mr. Kneisel is also a Strad owner. Felix Kahn has the Huggins and Paganini. The Partello collection includes, besides the instruments which have been mentioned, eighteen Tourte bows, an Amati violin of 1642, and other violins from the workshops of Gagliano, Bergonzi, Guadagnini and Guarnerius.

Manen Engaged by "The Bohemians"

When Joan Manen, the Spanish violinist, appears as soloist with the New York Philharmonic on Jan. 2, he will play the "Symphonie Espagnole" of Lalo. Mr. Manen has been engaged by "The Bohemians" for their evening at the Biltmore on Dec. 26.

Brooklyn Club Program Features Harriet Ware

President's Day was observed by the Chaminade Club of Brooklyn recently with a notable musicale, the composer, Harriet Ware, presiding over a recital of her compositions. Miss Ware was at the piano for her songs, which were sung with artistry by Sheffield Child, tenor. She interpreted her own "Song of the Sea," a fine descriptive bit of writing. A feature of the occasion was the presence and address of Joseph Clarke, who wrote the words for the duet-cycle, "A Day in Arcady," sung

by Mrs. Hazel Clark Kent, soprano, and Mrs. Le Grand Valkenburgh, mezzo-soprano, choral members of the Chaminade. The Chaminade chorus sang ably in "Undine," Mrs. Alice Ralph Wood taking the title part. The chorus also gave "The Cross." Mme. Richardson-Kuster conducted. Sheffield Child sang his part well in "Undine" and Mrs. Amelia Gray Clarke, at the piano, accompanied with her usual insight. The three songs, "Joy of the Morning," "Iris" and "Stars" (poem by Joyce Kilmer), showed Miss Ware's gift strongly. They were sung by Mr. Child.

TWO NOTED ORCHESTRAS PAY VISIT TO CAPITAL

Boston and New York Organizations
Aided by Distinguished Soloists—
Rachmaninoff Plays

WASHINGTON, D. C., Dec. 16.—At the second concert of the New York Symphony series, Walter Damrosch offered Mozart's Symphony in G Minor. Frieda Hempel was the soloist, singing with exquisite finish the aria from "Il Seraglio" (Mozart) and the Waltz aria from "Mireille" (Gounod). The other numbers by the orchestra were "Sounds from the Forest" (Wagner), the "Ride of the Valkyries" and "The Venetian Convent." The concert was under the direction of T. Arthur Smith.

Mrs. Wilson Green presented Rachmaninoff, the noted pianist, in recital on Dec. 15. His program attested his powers of interpretation and technique. The group of Mendelssohn's "Songs Without Words" were charming, the Sonata in E Minor of Beethoven masterly, and the group of Chopin were liquid song. Two of his own compositions, "Polichinelle" and "Barcarolle," were enthusiastically received.

As the symphony for its second concert, the Boston Orchestra gave a masterly interpretation of the Mozart Symphony in C Major. Mme. Frances Alda was the soloist, singing with charm and brilliancy "Vissi d'Arte" from "Tosca" (Puccini), and "L'Altra Notte" from "Mefistofele" (Boito). Other numbers by the orchestra were a Symphonic Fantasy on folk-songs of Anjou by Leku and Beethoven's Overture to "Fidelio."

W. H.

Pupils of Huntington (W. Va.) Schools to Be Taught Orchestral Instruments

HUNTINGTON, W. VA., Dec. 21.—Over 500 pupils responded to an announcement made in five schools recently, that class instruction would be given to those desiring it, in violin, cornet, trombone, clarinet and saxophone. The pupils will pay twenty-five cents for a lesson and will be taught in classes of twelve. They will buy their own instruments under the present arrangement, but the Board of Education, which sanctions the movement, will later ask for an appropriation to furnish instruments for pupils unable to buy their own.

E. M. S.

Berta Revière, soprano, will be one of the principal soloists at the next concert to be given at Madison Square Garden under the direction of Julius Hopp, Sunday evening, Dec. 26.



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LEVITZKI INTERPRETS BEETHOVEN NOBLY

Postponed Recital Program Contains Some of Master's Greatest Works

Mischa Levitzki contributed his share to the Beethoven ceremonials on Wednesday evening of last week, when he gave his postponed recital at Carnegie Hall. What with his performance of the First Concerto at a recent New York Symphony concert and this program of thirty-two variations and three sonatas the young pianist's observance of the commemorative amenities has certainly defied reproach. Unlike the majority of young people Mr. Levitzki has a settled depth of intellect, a balance, a poise, a perspective and a control of temperament that fit him pre-eminently to play Beethoven. He possesses the power of an amazing maturity in this music, the authority of

a man twice his age. It was not without satisfaction that one noted the postponement of his recital from Thanksgiving to the very eve of Beethoven's birth. Last week brought more elaborate and showy solemnities than this one but none more apt, more reverent or more beautiful.

The program contained the C Minor Variations and the "Waldstein," "Appassionata" and Op. 101 Sonatas. Mr. Levitzki played them in extraordinarily fine style, with all the necessary attributes of lofty pianistic art and grasp of their formal, reflective and emotional content. The variations he subtly differentiated. In a way one might have wished for something less hackneyed than the "Waldstein" and "Appassionata." Yet the latter is Mr. Levitzki's chief war horse and he grows increasingly tremendous in it. The seldom heard Op. 101 proved that the deep secrets of Beethoven's last sonatas are not sealed to his understanding. There is nothing recondite about any of them when so illuminated.

H. F. P.

EDDY BROWN IN FINE FETTLE

Demonstrative Audience Hears American Violinist in New York Recital

Admirers of the violin playing of Eddy Brown assembled in generous numbers at Carnegie Hall the afternoon of Dec. 16. The young American virtuoso was in fine fettle and his program was well designed inasmuch as it brought forward the best qualities of his art, though it contained nothing off the beaten track. The audience was more than ordinarily demonstrative in showing its approbation.

The violinist began his program with the Vivaldi A Minor Concerto, with organ and string quartet accompaniment. Francis Moore was the organist and the members of the quartet were Michel Bernstein, Saul Sharow, Vladimir Berlin and Victor Lubalin.

The well worn phrases of the Max

Bruch "Scotch Fantasie" which followed gained in interest because of Mr. Brown's prominence in the movement a year ago to alleviate the unfortunate condition of the composer, since passed beyond the help of man. The number was very well played.

Other numbers included the Bach Chaconne, the violinist's own arrangement of Rimsky-Korsakoff's "Song of India," a Brown-Cramer Rondino, Paderevski's Menuet, and Bazzini's "La Ronde des Lutins," supplemented by several extras which included the ever-popular Beethoven Minuet in G. Admirable tone and the technical attainment which have won for Mr. Brown his extensive measure of popularity were again characteristic of his art. Josef Bonime was an excellent accompanist.

O. T.

Daniel Gregory Mason, head of the Music Department at Columbia University, is to appear at the Cincinnati Conservatory of Music Jan. 17. Dr. Mason's subject will be "The Listener's Share in Music."

Rockford (Ill.) Hears Many Artists

ROCKFORD, ILL., Dec. 18.—Mrs. Oscar Keller, contralto, assisted by Annie Walton, pianist, and Avern Scolnik, violinist, of Chicago, gave a concert for the Rockford Mendelssohn Club on the afternoon of Dec. 2. All three artists were greeted with enthusiasm. Mrs. Nellie Morrill was an admirable accompanist.

Marie Morrissey, contralto, with Harold Lyman, flautist, and Walter Chapman, pianist, was heard by a large audience at Mendelssohn Hall Dec. 1. The concert was arranged through the courtesy of the Hawkinson Music House and Cheshire Music Company of Rockford.

H. F.

Three Thousand at Albany Give Kreisler Ovation

ALBANY, N. Y., Dec. 13.—Fritz Kreisler was given the greatest ovation ever accorded an artist in Albany last night at the State Armory by an audience of 3000 persons. He was compelled to repeat many of his best liked numbers as the big auditorium rang with continued applause. His first number was the Concerto No. 4 of Vieuxtemps. Followed a group that included the Bach "Chaconne" "La Chasse" by Cartier and Tartini's "Variations." Among other items were "Indian Lament" by Dvorak, and the violinist's own arrangement of Chaminade's "Spanish Serenade." Carl Lamson was the accompanist. W. A. H.

War Cripples Give Concert

A choral society, "L'Héroïque," made up of crippled veterans of the world war, recently gave a fine concert in Paris. Mme. Andrée Piltan played a "Suite Française" by Marc Delmas for piano, Gaston Wuillaume of the Opéra was heard in the "Ballade and Scherzo-Valse" by Theodore Dubois, and the principal choral contribution consisted of "Four Pieces" by Paul Vidal, sung with Mme. Bureau-Berthelot, as the soloist.

BRAMPTON, CAN., Dec. 10.—With the intention of giving monthly concerts, the proceeds of which will go to the Hospital for Sick Children, Toronto, and the new county hospital, a male chorus has been organized.

J. B.

Kreidler to Return to Chicago Opera List in "Lohengrin"



Louis Kreidler, Baritone

CHICAGO, Dec. 14.—Louis Kreidler, noted baritone, who has sung with the Chicago Opera Association in the past, and who is also well-known on the concert stage, will be heard again with that company shortly. He will make his first appearance in "Lohengrin." The latter has been long awaited by a public hungry for Wagnerian opera and the management has shown rare acumen in scheduling that important revival on Christmas Eve for "Lohengrin" will, in all likelihood fill the vast Auditorium to capacity, whereas it would be a dead night indeed for almost any other opera. There are tens of thousands of Wagnerian enthusiasts who are watching and waiting for the opportunity to hear the opera and the management has been deluged with mail orders since this announcement was made. The cast scheduled to sing the Wagnerian work in English includes Rosa Raisa, Cyrena Van Gordon, Edward Johnson and Edouard Cotreuil; Marinuzzi conducting.



IN OPERA

The Times-Union, Albany, N. Y., Nov. 30, 1920.—The role of Manrico was splendidly sung by Ernest Davis, a young man whose voice possesses resonance and possibilities, which forecasts a future of unlimited opportunities.

Argus, Nov. 30, 1920.—Ernest Davis, a young tenor who sang Manrico, has a rich, sweet, appealing voice which he uses with discretion and which reached its finest expression in the "Miserere."

Knickerbocker Press, Dec. 1, 1920.—Davis' voice of resonance and appealing quality is handled by the singer with excellent judgment. His solo in the final scene with Mama Lucia was roundly applauded.

“HE IS POSITIVELY THRILLING TO HEAR” ERNEST DAVIS AMERICAN TENOR SCORES IN OPERA AND CONCERT

Wm. H. Haskell, The Argus, Dec. 1, 1920.—Ernest Davis was the favorite of "Cavalleria Rusticana." His voice is of lyric quality, a remarkably sweet toned organ of flexible quality and wide range.

Times Union, Dec. 1, 1920.—Ernest Davis, lyric tenor, scored a triumph in "Cavalleria Rusticana."

The Ogdensburg News, Dec. 5, 1920.—Ernest Davis is a young American tenor from whom big things are expected. As "Manrico" Mr. Davis revealed a magnificent voice of full range, vibrant with youth and beautiful in quality.

IN CONCERT

Lima Republican-Gazette, Dec. 9, 1920.—Davis pleases. Mr. Davis can do songs very well indeed. Although not at all in the best voice, he more than once displayed a high degree of temperament and all the niceties of technic which are the artist's. His voice has much warmth and on the high notes (golden stock in trade for a tenor) it is positively thrilling to hear.

To the air from "Aida" Mr. Davis brings a discreet understanding of values without excess of means. He makes a flimsy ballad tell more than it meant to say. In the closing number he helped do the duet from "Madame Butterfly" with Miss Sharlow, and it is quite probable that Puccini himself would have been pleased with the total outcome.

The Sedalia Capital

ERNEST DAVIS, TENOR, PLEASES

Sang to a Delighted Audience Last Night—Gave First of Series of Concerts Under Auspices of Helen G. Steele Music Club—Master of His Art.

Ernest Davis, who gave the first of a series of concerts scheduled to be given in Sedalia this winter under the auspices of the Helen G. Steele Music Club, held the attention of his audience perfectly last night. Mr. Davis has an unusually pleasing tenor voice and a finesse which denotes a mastery of his art. His tones throughout the entire program were conspicuously true, this combined with the natural qualities of richness and fullness made him much appreciated.

The first two numbers of the program, "Give Me Thy Heart" and "The Garland," by Hopkinson, were presented in concert by Mr. Davis for the first time last night. All of the numbers of the first group were songs of the early classical period but were quaintly romantic.

After the second number, "Air de la fleur" from Carmen by Bizet, Mr. Davis responded to the continued applause with "La donna e mobile" from Rigoletto.

In the third group he was forced to repeat the second verse of "Myrra" by Clutsam, which won the heart of the audience with its plaintive sweetness. At the completion of this group he sang, "My Old Irish Rose."

Mr. Davis reversed the usual order of concert singers and gave his heaviest number last, "Celeste Aida," from Aida, by Verdi. He sang with ease and feeling the dramatic Italian score. His last encore was the "Arioso" from Pagliacci, which was as much appreciated as any number that he gave.

MR. DAVIS

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World Première of Gruesome "Edipo Re" in Chicago Brings Victory for Ruffo

Leoncavallo's Score Proves Work of Unrelieved Somberness—Ruffo as "Oedipus" Wins Individual Triumph—Dorothy Francis an Excellent "Jocasta"—Mounting Is Striking—Galli-Curci Heard as "Juliet"—Yvonne Gall as "Tosca"—Revive "Falstaff"

CHICAGO, Dec. 17.—The world première of Leoncavallo's posthumous opera, "Edipo Re," was an individual triumph for Titta Ruffo. In the long list of this artist's successes, he never has risen to the vocal heights he attained in the rôle of *Oedipus*, which was written for him. In fact, it seems as if the opera will not live except as Titta Ruffo sings in it, for in "Edipo Re" Leoncavallo has not produced a work to stand beside his "Pagliacci."

A combination of Sophocles, Leoncavallo and Ruffo should be a remarkable conjunction. But the tragic intensity of the Greek drama lay heavily upon the composer, and he has made his opera so terrible in its unrelieved somberness, so heavy, that it remains interesting only as a vehicle for an actor-baritone of unlimited vocal power.

Even for Ruffo's vocalism the music was too much, in at least two instances, where his voice changed to a roar in swooping from some fortissimo high notes to a lower range. But, on the whole, despite the tremendous volume of sound required by the score, and poured out without stint from Ruffo's powerful lungs, his voice sounded more beautiful, more touched with pathos, than in any other rôle. It swept through all the tragic moods—anger, despair, hate, pathos; and Ruffo became, for the time, *Oedipus Rex*. In none of his rôles has he so thoroughly sunk Titta Ruffo into the character he was enacting.

But the opera itself seems destined to only a short life, for it is too terrible to be enjoyable. Ruffo added to its gruesomeness when he splashed his hands and throat and garments with red paint, during the intermezzo, when he is supposed to be striking out his eyes with the spangles of Queen Jocasta's dress, and a visible shudder ran across the audience as the spotlight searched out the king and displayed the red splotches. At least the hanging of *Jocasta* does not take place on the stage. The opera is terrible enough without that added touch.

Dorothy Francis, as *Jocasta*, did some excellent singing in her opening aria, and in the really beautiful duet with Ruffo, "Svaniranno dall' alma." She is an exquisite artist, and a splendid addition to the company.

The intermezzo, turbulent and expressive of the war of conflicting passions, grows by degrees more tranquil and lovely, and is a bit of composition of true Leoncavallo worth. The opening chorus, also, is dignified, impressive and beautiful.

The minor rôles were well filled by Desire Defrere as the Corinthian messenger; Albert Paillard as *Creonte*, and Teofilo Dentale as *Tiresias*, the blind prophet.

A word must be said as to the mounting of the opera. Julien Dove has produced nothing more magnificent from his atelier than the massive redstone façade of the palace of Thebes, in primitive Greek style, and the contrasting glimpse

Danish Composers Given U. S. Copyright Protection

WASHINGTON, D. C., Dec. 22.—President Wilson, by a proclamation signed on Dec. 9, just made public by the State Department, grants composers and authors of Denmark the full protection of United States copyright laws for their works in this country. Satisfactory assurance has been given the American government by the government of Denmark, the announcement says, that similar rights and privileges to American composers and authors were not canceled by that country during the war.

A. T. M.

of trees and blue sky in the distance. "Edipo Re" was a picture in colors and form, in the new style of gorgeous scenic settings which the present age loves so much. Gino Marinuzzi, conducting, was in his element with Leoncavallo's massive tonal climaxes and turbulent brasses.

Galli-Curci a Notable "Juliet"

"Romeo and Juliet," in which Amelita Galli-Curci scored one of her greatest successes when she was new to America and the Chicago Opera Company, proved again a splendid vehicle for her vocal art Sunday afternoon, in the Auditorium. In one prolonged high tone something went wrong, a strange scratch appeared, but it merely proved that the singer's voice was human, after all. The matchless trill was abundantly in evidence, as were the limpid, exquisite tone and ease of execution.

Joseph Hislop, as *Romeo*, shared honors with the soprano, although he faced the difficult task of singing before an audience which had known Muratore in the rôle. His cantilena was at its best, and his singing of the cavatina, "Ah leve toi, soleil," was a beautiful example of rich, tenor tone and expressive interpretation. Both Hislop and Galli-Curci rose to their greatest heights in the duet scenes.

Hector Dufranne was a spirited *Capulet*, singing the "Couples" with good rhythm and firm, effective tone. Margery Maxwell was an effective *Stephano*, although the music lies somewhat too low for her voice. Albert Paillard sang *Tybalt*, with none too pleasing a tone, although he acted well. Desire Defrere as *Mercutio*, Edouard Cotreuil as *Friar Laurence*, Rose Lutiger Gannon as the *Nurse*, and Constantin Nicolay as the *Duke*, were all good in their rôles.

The gorgeous mounting of "Aida" Saturday night, at popular prices, presented a splendid production of opera to those who do not pay top prices. The cast was entirely different from the cast of the Sunday presentation, a week before, with the exception of Virgilio Lazzari, whose noble voice and splendid, dignified impersonation of *Ramfis* was a gratifying feature of both productions.

Olga Carrara Admired

Olga Carrara sang *Aida*. Here is an artist who gives promise of wonderful achievements, for her voice was young, fresh and brilliant, and governed by an admirable sense of tonal and interpretative values. Her acting, too, was in keeping with the rôle of the unhappy Egyptian slave girl.

Riccardo Martin, whose voice this year is up to the best standard of his singing, was *Rhadames*, and he won favor from the start by the vocal beauty of his "Celeste Aida," which, however, was lacking in fire. Georges Baklanoff gave an impressive dramatic picture of the barbarian king, *Amenas*. Cyrena Van Gordon was by far the best *Amneris*. Chicago has yet heard. The triumphal scene was mounted with lavish display of pomp, and the ballet with Mlle. Nemeroff as the central figure, enlivened the scene with sinuous oriental twists and twirls that drew a good measure of applause.

A new *Tosca* was presented to Chicago Tuesday night, when Yvonne Gall forsook French opera for one performance of Puccini's tragedy. A different *Tosca*, was her presentation, rather less sophisticated and worldly wise, and more sincere and spontaneous than the traditional impersonation. Vocally, she was excellent, singing the "Vissi d'arte" aria with a lyric beauty of voice rare indeed in singers of the rôle. Her acting of the scene with *Scarpia* was less impassioned than the characterization to which Mme. Raisa has accustomed Chicago, but in the moment of *Scarpia*'s murder she became a wild-cat, mad with fury and hatred.

Joseph Hislop as *Cavaradossi* and Georges Baklanoff as *Scarpia* repeated their previous successes; and Vittorio Trevisan gave again that most delightful of all buffo impersonations, his droll and none too pious *Sacristan*.

Revive "Falstaff"

The fat braggart knight, *Falstaff*, was reincarnated Wednesday night in Gia-

como Rimini's delectable impersonation in Verdi's "Falstaff," presented by the Chicagoans in the Auditorium.

The revival, after several years' lapse from the company's repertory, was a rollicking performance, the singers vying one with another in fun-making. To Rimini, in the title rôle, went the principal honors of the performance. A mountain of fat, in his well-padded makeup, with a silly, conceited smirk on his face, his absurd gestures, his jolly, rosy face and his waddling gait, he kept the audience amused every minute he was on the stage. His voice was at its best.

Rosa Raisa, as *Mistress Ford*, made lovely work of the staccato measures which fell to her portion, and Tito Schipa, as *Fenton*, sang about kisses, with a voice as sweet as the subject of his songs. Desire Defrere, gorgeously dressed in blue, as *Ford*, did his best singing so far this season. Teofilo Dentale and Lodovico Oliviero, the long and the short of the company, did some excellent slapstick by-play, and the secondary rôles were well acted by Margery Max-

MISS MONCRIEFF RENEWS FAVOR OF LAST SEASON

Contralto Reveals Commendable Qualities as Concert Artist in Annual Aeolian Hall Recital

Alice Moncrieff, a contralto of considerable experience who was heard with favor in an Aeolian Hall recital last year, appeared there again on the afternoon of Dec. 16 before an audience which was both large and friendly. There were many commendable features in the work which she displayed upon this occasion in a program which might have possessed more distinguishing characteristics. The only Italian number on the program was that which headed the first group, Caldara's "Mirti, Faggi," which was well chosen to reveal the dark and somber quality of Miss Moncrieff's voice. It was in songs of this nature in which she was most successful, for her voice is one of shadows rather than sunshine. For this reason Bungert's "The Sand Carrier," Fourdrain's "Marins d'Islande" and Lalo's "L'Esclave" were perhaps the songs which made the largest appeal.

Miss Moncrieff's voice is a real contralto, warm and resonant in its middle and lower registers, losing somewhat of its lusciousness as it ascends the scale. It is well produced and could doubtless be used to more telling effect than was called into play at her recital, but it is evident that Miss Moncrieff is a serious artist and strives to attain results in a legitimate and musically manner. Her diet was praiseworthy.

The artist was warmly received, and the singing of her last group, which consisted of songs in English, was especially appreciated. Several had to be repeated. Coenraad V. Bos provided most worthy accompaniments.

H. C.

CHARLES COOPER IN RECITAL

Progress Noted in Pianist's Art—At His Finest in Schumann

Charles Cooper, the pianist, who has often been heard with pleasure in this city, gave a recital at Aeolian Hall Wednesday afternoon of last week. Mr. Cooper has made appreciable progress since last appearing here. His playing shows greater technical security and poise. It has gained in breadth and clarity. As in the past, sound intelligence, good tone and a sure instinct for rhythm may be cited among its distinguishing elements. Last week Mr. Cooper's best qualities stood out in the more robust and incisive variations of Schumann's "Symphonic Studies," with which the program began. He did effective work, too, in a Brahms Rhapsody and a Capriccio of Scarlatti. Two pieces by the lamented Charles Griffes—the "Fountain of the Acqua Paola" and the Scherzo, Op. 6—figured prominently on his list, in addition to works of Debussy and Chopin. The audience was appreciative.

H. F. P.

well, Marie Claessens and Carmen Pascova.

"Linda di Chamounix," the least interesting of Donizetti's operas that are still produced, was successfully presented Thursday night because of the voice of Galli-Curci and the acting of Giacomo Rimini and Vittorio Trevisan. Aside from these, the opera, with its long arid stretches and lack of movement, was not interesting. Forrest Lamont's style of singing seemed not well fitted for the part of *Carlo*, Carmen Pascova and Maria Claessens rounded out the cast.

Amelita Galli-Curci showed in "Lakmé" her superb singing and the improvement in her artistry. She has nearly gotten rid of the little habit she had in former seasons of ending legato phrases with a sudden breaking off, a staccato last note; and she is not missing the pitch. Her singing of the Bell Song was a marvel of vocal beauty. As a singer of staccato coloratura she has no rival, and the smoothness of her legato singing is admirable. Georges Baklanoff, as *Nilakantha*, was superb both vocally and dramatically. His rich, expressive baritone was heard to excellent advantage in the rôle, and he never for a minute stepped out of the part of the fanatical and murderous priest.

Tito Schipa, as the English officer in love with *Lakmé*, sang with excellent voice and splendid musicianship. Elsa Diemer, contralto, was a revelation in the rôle of the *Slave Girl*, sharing honors with Galli-Curci in the beautiful duet in the first act. Henri Morin conducted, drawing some delicate and lovely effects from the orchestra.

FARNSWORTH WRIGHT.

De Roda Helmuth Makes New York Début

De Roda Helmuth, an American coloratura soprano, who is said to have sung leading rôles on the operatic stage in Europe before the war, gave a recital in Carnegie Hall on the evening of Dec. 13. The program chosen to reveal the singer's vocal prowess was a difficult one, and one with which her equipment could not successfully cope. The voice itself is warm and of natural beauty, and her high head tones, when sung softly, had definite charm; but her breath support is not sufficiently developed to sustain the voice in forte passages and maintain it in accordance with the correct pitch. Moreover, the singer's knowledge of style is decidedly limited, as revealed in the difficult "Theme and Variations" by Proch and the "Mad Scene" from Thomas's "Hamlet," as well as in songs in French, Russian and English. Emil Polak, two of whose songs were listed on the program, was the accompanist.

H. C.

BROOKLYN SINGERS APPEAR

Apollo Club Assisted by Lashanska Heard by Large Audience

The Apollo Club of Brooklyn, in its first concert of this, its forty-third season, at the Academy of Music, pleased an overflowing opera house by the character of its ensemble work and the interest of its program. John Hyatt Brewer, its conductor, opened his program with Protheroe's "A Vagabond Song," lustily sung by the large club, now augmented to full membership. Beethoven's "Vesper Hymn," two sixteenth century songs by Orlando Lassus and Dudley Buck's "King Olaf's Christmas," with incidental solos, were beautifully sung by club members, George W. Dietz and C. H. Messerve, the soloists having to respond to a score of recalls, and Dr. Brewer coming in for his share of the glory.

The soloist of the evening was Hulda Lashanska, soprano, who charmed with her artistry. She sang several groups of songs, including one by her inimitable accompanist, Frank La Forge. She was constrained to give numerous encores and was many times recalled.

A. T. S.

Inga Julievna Appearing in Many Recitals

Inga Julievna, Norwegian soprano, who made her New York début at the Manhattan Opera House last month, interpreting the Inca music of Carlos Valderrama, has been appearing with considerable frequency in concert. On Dec. 10, she sang at a *Globe* concert at Public School 132, and was well received in the familiar aria from "William Tell" and a group of Scandinavian songs by Grieg, Peterson-Berger and Thrane. She sang the same program at Public School 56 on Dec. 16. On Dec. 23 she sang two concerts.

ST. LOUIS ADMIRES ART OF MR. LAZARO

Spanish Tenor Guest Artist
with Creatore Forces—
Symphony Concerts

ST. LOUIS, Dec. 11.—Hipolito Lazaro, the Spanish tenor, appeared as guest artist with the Creatore Opera Company during the recent visit of that organization. Four performances were given at the Odeon, and it was as the Duke in "Rigoletto" that Lazaro was heard. The tenor was in splendid form and the great range and color of his voice evoked much enthusiasm. He was obliged to repeat more than one aria. Silvio Garavelli gave a fine impersonation of the title rôle. The entire cast was accorded a great ovation for what was the finest performance heard here. "Otello" was presented for the first time in twenty-five years on the opening night. "Le Forza del Destino" and "The Barber of Seville" completed the repertory presented. Creatore conducted all four performances.

The fourth pair of symphony concerts was made particularly attractive by the artistic piano playing of the soloist, Fannie Bloomfield-Zeisler. Her artistry was more than ever delightful. The program was also notable for the finest playing of the orchestra this season.

An enjoyable affair was the second dinner-concert of the Missouri Athletic Club. There was a much larger attendance than on the former occasion, and a happy program submitted by Merle Al-

cock, contralto, and Albert Spalding, violinist, was thoroughly enjoyed. Both artists responded to demands for encores.

The fifth Sunday "Pop" attracted a capacity house. Alma Wibbing, a soprano with a smooth voice of good carrying power, was the soloist.

H. W. C.

STARS VISIT SCRANTON, PA.

Zanelli, Grace Wagner and LaForge
Heard by Crowded
Audience

SCRANTON, PA., Dec. 13.—Renato Zanelli, baritone; Grace Wagner, soprano, and Frank LaForge, composer-pianist, drew a big audience to the Strand Theater, Dec. 7. Zanelli alone would have been a box-office success. He was at his best in the Prologue from "Pagliacci" and "Carnaval," by Fournier, and was recalled many times. Miss Wagner, a soprano with an extensive range, showed herself a product of thorough teaching and conscientious work. Several of Mr. LaForge's songs were given, among them his latest, "Flanders Requiem," finely sung by Zanelli. The composer played three piano solos, including his "Romance." In the audience was Mrs. Hughes Munn, a resident of this city, whose song, "Love's Fleeting," was sung by Miss Wagner.

The Century Club is again giving attractive programs, the music department being under the chairmanship of Mrs. Henry H. Brady. Mrs. George Lee Brady, of New York, appeared in opera recital on Monday, presenting "L'Oracolo" and "Gianni Schicchi."

Mrs. Harold Scragg, of this city, was a soloist to-day at a benefit performance in which she gave several LaForge songs. Ellen Fulton, organist of the Second Presbyterian Church, and a member of the American Guild of Organists, whose twilight recitals have attracted much attention because of her presentation of the work of the moderns, played piano solos.

H. C. P.

PIANIST STIRS TOLEDO

Moiseiwitsch Creates Furore in Second
Recital—Orpheus Club Scores

TOLEDO, OHIO, Dec. 13.—A piano recital by Benna Moiseiwitsch, and the very best singing the Orpheus Club has ever done in its years of activity, were the two outstanding features of this week of music in Toledo. Moiseiwitsch came as the third number on the School Teachers' Course in Scott Auditorium, Dec. 6, a return engagement from last season when he appeared with the Berkshire Quartet. He more than fulfilled expectations, showing superb technique, much poetry and personal magnetism. He created much enthusiasm.

The Orpheus Club of fifty men's voices gave Cadman's cantata, "The Vision of Sir Launfal," which was the biggest thing they have ever attempted. They achieved splendid effects in dynamics and finish. Russell Clevenger sang the baritone parts, and James Hamilton, of Chicago, the tenor solos. Walter E. Ryder conducted, with J. Harold Harder at the piano, and Mrs. Mary Willing Megley at the organ. The assisting artist of the evening was Myrna Sharlow, soprano, of the Chicago Opera, who was accompanied by Granville English.

J. H. H.

Norristown Choral Society Sings Works
By Elgar and Hadley

NORRISTOWN, PA., Dec. 7.—Elgar's "The Light of Life" and Henry Hadley's "In Music's Praise" comprised the program of the Norristown Choral Society, at the Grand Opera House, on Dec. 2. The Society numbers 150 voices, and under the conductorship of Ralph Kinder, noteworthy performances were given. Mae Ebry Hotz, soprano; Clara Yocom Joyce, contralto; John Owens, tenor, and Peotr Wizla, bass, were the soloists, and Harry Sykes, accompanist. The net proceeds are to go to the Norristown Associated Charities.

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ernor Glynn and Mrs. John H. Finley, wife of Dr. Finley, Commissioner of Education, directed the arrangements. The series of recitals, solos, duets and quartets was presented by A. Stanley Osborn, of Saratoga Springs, bass and director; John De Heck of New York, tenor; Mrs. W. Bryan White of Saratoga Springs, contralto; Mrs. Carl R. Comstock, soprano. Edda Bennett of Keene, N. H., pianist and composer, was accompanist and played a group of solos and Edward Rice of Schenectady, violinist, was also heard. W. A. H.

HURLBUT WITH DE RESZKE

American Tenor Studying Wagnerian
Role—Sings in Genoa

Harold Hurlbut, the American tenor, who has been singing in Italy, is now on the Riviera, studying with Jean de Reszke. He has been entrusted by the great tenor with one of his two favorite roles, *Lohengrin*.

While en route to Nice, Mr. and Mrs. Hurlbut were guests in Genoa of the Countess of Carlisle, whose London residence in Kensington Palace Gardens has been the rendezvous for many eminent artists. Lady Carlisle called America the musical mecca of the new era, and showed an especial interest in American Indian songs and Negro spirituals which Mr. Hurlbut has been singing in France and Italy. Three songs which Mr. Hurlbut has been singing this season with great success are Cadman's "The Moon Drops Low," Carpenter's "When I Bring You Colored Toys" and Kramer's "For a Dream's Sake."

Fine Program by Letz Quartet in Saratoga Springs

SARATOGA SPRINGS, N. Y., Dec. 20.—The concert by the Letz Quartet in College Hall was one of the most effective entertainments ever given at Skidmore School of Arts. It was enjoyed by a large audience, which expressed its appreciation by generous applause. The blend and contrast of instruments was admirably shown in the new String Quartet by Kreisler, a Schubert number, the Andante Cantabile of Tchaikovsky, compositions by Debussy and Percy Grainger, and finally Schumann's Quartet, Op. 44. In the last, Horace Alwyn, head of the piano department of the Skidmore School of Music, assisted, and Mr. Letz and the Quartet were so impressed by his attainments that he has been invited to repeat the work with the Quartet in New York City.

A. S. O.



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Mme. Callaway-John Opposes Laxities of Criticism

Are Critics Getting Lazy and Indifferent? This Soprano Asks—French Attitude Toward American Art Students—Says Latter Obsessed by Tourist Psychology

"DO the critics realize that they themselves might be criticised?" Jencie Callaway-John, soprano, veteran of two Aeolian Hall appearances, has made for herself rather a solid than a brilliant success. But in conversation she strikes off an occasional spark, like this, illuminating traits in her character which promise that that success, if small now, will not stay so for long.

The interviewer had been told that this lady, whose stage presence no less than her speech shows her the possessor of incorruptible esthetic taste, had some special ideas about that subsidiary but integral part of the singer's art, stage deportment. Inquiry on this point struck out another spark. Mme. John showed a disgruntled face for a moment; then she laughed.

"Wouldn't it," she counter-questioned, "invalidate any claim I might have on a presence worth emulating, to talk about it? I doubt whether I am prig enough ever to have given the matter of stage deportment special thought. If one is a person of culture, that fact ought, and must, betray itself in everything one does. The cultured person should be always so sure of himself, without suggesting in any way that others have not as much or more than he to give them confidence, that walking across a recital-platform should be as little terrifying to him as crossing his own drawing-room to greet a friend."

"It is curious that many of the letters received by myself and my management about my recent recital have made mention of this matter. I don't know that this should signify anything more than that most singers have such a bad stage manner that a presence the least bit good impresses by its difference. The sort of culture which shows itself in trifles like this is so little subject to conscious control that I do not see how it should profit a person who hasn't it to try to acquire it deliberately. Most of what we have and are we owe to our parents and other forebears. Where Americans fall short is perhaps not so much in not adding to the cultural stature thus given them as in detracting from it by failing to stand up straight. Abroad, I was constantly astonished to see American women who were pure gold in reality adjudged vulgar and worse because of some carelessness of manner."

Returned on Eve of War

"Just thirty days before the outbreak of the war, I returned from a brief but intensive tour of the world. I had lived in France, while studying, before this. But even the few weeks which our schedule allowed my friend and me in Italy yielded us more real knowledge of Italian ways of feeling and acting than most of our travelled acquaintances seem to have been able to get out of months and even years. Most Americans, whether their occupation is art or something else, are too much like these travelers either to win the Europeans' regard for themselves or to develop any real understanding of them. American students abroad, in my experience, are obsessed by the tourist psychology. They are so fiercely concentrated on reaching their goal that they miss all the good things by the way and so really impair the value of the goal itself when they reach it."

"Without doubt, Americans are quicker to catch a point than Europeans are. But as I have said, this very quality is, after a fashion, a handicap. In the realm of the practical, one can see the same failing in the Japanese. They are getting hold of our Western industrialism much quicker than the Chinese are, but surely they are getting a less secure



Jencie Callaway-John, Soprano, Who Recently Gave Her Second Aeolian Hall Recital

hold on it than the Chinese. Some day, must they not suffer for their haste? So it is, or has been, with Americans in art. So fixed was the European impression of the American's superficiality that an American who showed a more serious attitude toward his work was looked on as a wonder.

"I remember coming down, one evening, into the salon of the pension where I was living in Paris. I had some new frock on, a muslin dress, as I remember, which I had made myself. The landlady, when she saw me, clasped her hands and cried out ecstatically in the French manner.

"'Ah,' said she, 'madame looks as though she were in a garden of roses!'

"I glanced about the roomful of boarders and said, 'But madame is in a garden of roses!'

"If you had heard the exclamations at that—'Madame must be francaise!'—you would understand what I mean when I say that the Europeans, and particularly the French, feel a quite definite antagonism toward Americans in art. We have been, to them, interlopers who were carrying off prizes which should have gone by every right to their own people. Of course the economic pressure exerted by the war is automatically changing this situation. This change is not being wrought through the amelioration of the manners of the Americans abroad, for Americans are simply not going abroad as they used to. Whether they want to or not, they have, for the most part, to stay at home now to do their studying and to make their careers, and this is in itself making them approach art not as a primrose path of sudden triumphs but as a way of life, to be forever pursued if once entered on. For myself, I can think of this as nothing but good. I am a great believer in patient work."

The Conditions of Criticism

"If I were not so great a believer in work as I am, I should not be just as much interested in the amelioration of the conditions of criticism as in the improvement of those of music study. I do not care how severe a criticism may be; so long as it is specific it is invaluable. How an artist interested in perfecting his work can be other than eager to learn how it has struck a variety of critical hearers, I am unable to understand. What I object to in the current practise of criticism is not its severities but its laxities. It seems to me that the critics must be getting lazy and indifferent when they will devote three inches of the space at their disposal in a New York daily to a notice which gives no estimate of the technical equipment or interpretative style of a singer or player, but only a catalogue of the facts of his appearance—where he appeared, what his program was; that sort of thing."

"I understand that the New York critics are greatly overworked. But cannot they be provided with capable assistants? Or cannot some other means be used to make criticism more dignified than it is at present? If it is really impossible for the critics to deliver serious judgments of the concerts they hear,

under the prevailing conditions of their work, would it not be a great deal more honest of them to say so and abandon criticism for ditch-digging or road-building or some other employment in which an honest day's work is required in return for an honest day's wage?"

D. J. T.

BROOKLYN CLUB DISBANDS

Choral Art Forces Compelled to Suspend Work by Lack of Support

It has been finally decided to suspend active operations of the Choral Art Club of Brooklyn, "until a more normal and sane condition exists in the field of choral music," to quote the words of its president, Alfred M. Best, in a letter written on Dec. 14 to the associate members of the club. Mr. Best further points out that in order to compete with Manhattan choral societies who are paying as much in some cases as \$250 a season to their members, the financial backing of the Choral Art Club would have to be vastly increased and it is not believed that Brooklyn can be relied upon to so support it.

Under A. Y. Cornell, the club in its eight seasons has attained a degree of excellence and has produced such noble choral works as causes it to rank favorably with the Musical Art Society of New York, whose attainments have been its pattern. Close upon the heels of the announcement of the discontinuance of the Brooklyn organization comes word of the disbandment of the Manhattan organization after twenty-six years of service. It is stated authoritatively that the principal reason for this decision also was the lack of popular support of the concerts. The significance of these announcements is cause for thoughtful consideration of the facts. A. T. S.

CHICAGO, Dec. 15.—Anne Burmeister, soprano, sang Dec. 4 at the Highland Park Club and Dec. 14 she sang in the Fourth Presbyterian Church.

GEORGE S. MADDEN IN ALL-ENGLISH PROGRAM

Baritone Sings Foreign Songs as Well as Two American Groups in Vernacular

Classic airs by Bach, Beethoven, Handel and Mozart, and Russian, French, Italian, Spanish and Norwegian songs, as well as two groups of American lyrics, were sung in English at Aeolian Hall, Thursday evening, Dec. 16, by George S. Madden, a baritone new to New York's recital patrons. Manliness and ruggedness characterized the singer's voice and use of it, and in Bach's "My Heart Ever Faithful" and Beethoven's "Nature's Adoration," the latter with organ accompaniment, he sang with an adequate appreciation of style.

Subsequent numbers revealed various crudities of tone production, more emphasized in some numbers than in others. His words were easily understood. The translation of Valverde's "Clavelitos" did not lend itself to the patter of this song and neither was the singer fortunate in the English version of "Caro Mio Ben," an air calling for smoother vocalism and more poise than he was able to bring to it. He sang with evident appreciation of the sentimental and emotional values of his numbers, and his audience showed its approval with cordial applause.

Among his American songs was one of his own composition, "Requiem of Love." MacDowell, Cadman, Dunn, John Prindle Scott, Breil, and Charles Gilbert Spross, the singer's accompanist, were among the native composers represented. Mr. Spross played his usual admirable accompaniments. O. T.

Blanche Consolvo Wins Favor at Nice and Acqui

GENOA, ITALY, Dec. 10.—Blanche Consolvo, the young American mezzo, made a very happy success in the part of Siebel in "Faust" at Nice. She has been engaged for six performances of "Carmen" here, which are looked forward to with interest. After her Nice engagement, she went to Acqui, where the public listened with much favor to her Siebel.



FRANCIS ROGERS

Baritone

Recital, Aeolian Hall, December 6th, 1920

SOME PRESS COMMENTS

Francis Rogers has long been known as one of the most accomplished and artistic of New York singers, and his song recital is one of the highly appreciated incidents of the season. He gave one yesterday afternoon in Aeolian Hall; a large audience heard and applauded it. His art has been cultivated and developed in later years to a high pitch of refinement and potency, and it gave his singing yesterday a value and a beauty of the highest sort. It was in many ways a balm for ears battered by the violence of inartistic methods, the use of main strength, that are so widely prevalent.—NEW YORK TIMES (RICHARD ALDRICH).

Francis Rogers is a brilliant demonstration that little voice and much art make singing infinitely more interesting than great voice and little skill. His recital yesterday in Aeolian Hall was an entertainment in which intelligence predominated and at which the auditor was charmed by beauty of interpretation. Mr. Rogers manages his head tones consummately. His breath support is exceptional and his phrasing constructed with fastidious regard for the melodic line and the textual content. He can pronounce words in any part of his scale so that they are understood. He has a nice command of the gradation of force and he uses his head tones charmingly.—NEW YORK HERALD (W. J. HENDERSON).

Francis Rogers is sure to give pleasure to his listeners, even if he is not in his best voice, as was the case at his Aeolian Hall recital yesterday afternoon. His robust, manly style and the unfailing intelligence with which he interprets songs are always a source of satisfaction to his audience.—NEW YORK EVENING POST (H. T. FINCK).

The art of Francis Rogers has lost none of its cunning. He gave his annual recital at Aeolian Hall yesterday afternoon, displaying the same complete command of his beautiful voice, the fluency and lyric sweetness which has won him so large a following. His French diction should have a word all to itself. Mr. Rogers' singing of Brahms' "Sapphic Ode" and a Paisiello arietta shone through the program with lustrous beauty, although there were six other numbers which had to be repeated.—NEW YORK MAIL (KATHARINE SPAETH).

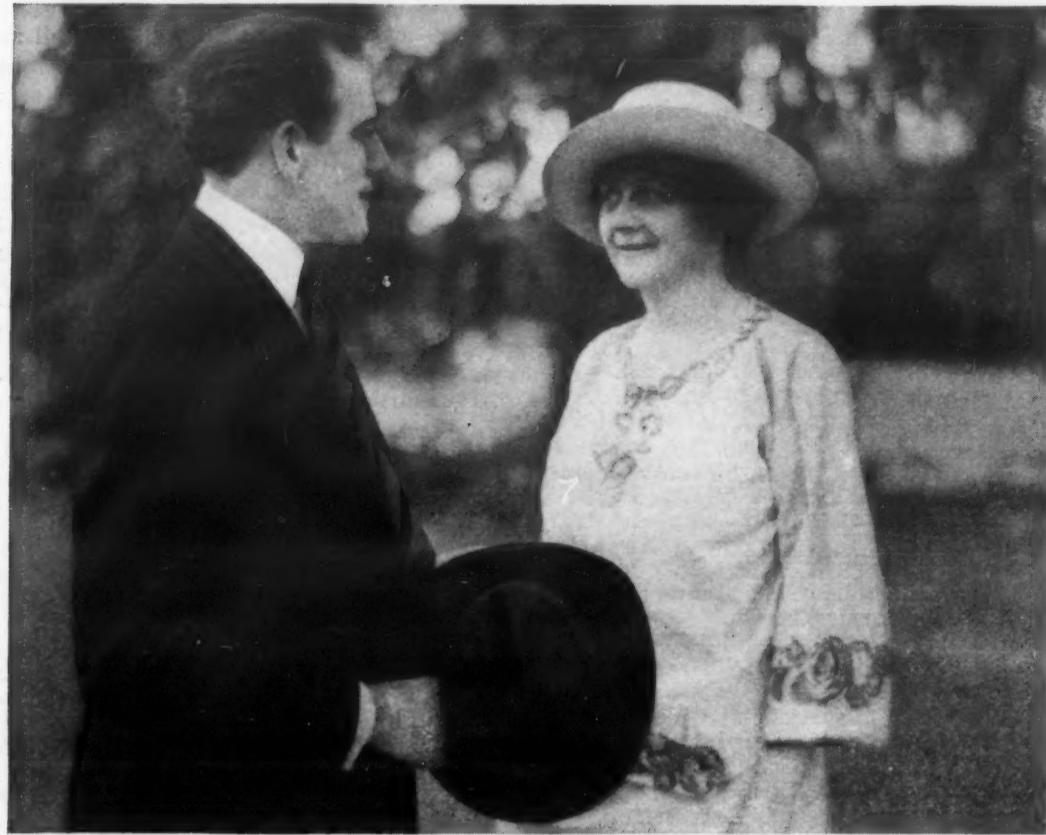
Francis Rogers, the well-known baritone, gave a song recital in Aeolian Hall yesterday afternoon, which disclosed again to an admiring audience the fine qualities of his art. Mr. Rogers sang a varied and taxing program with his customary intelligence, good taste and command of style.—NEW YORK GLOBE (PITTS SANBORN).

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Mme. Yaw and Mr. Cannon Pass Holidays at California Ranch



Franklin Cannon, Pianist, and Ellen Beach Yaw, Soprano (Mrs. Cannon)

ENJOYING a short vacation from their engagements, Ellen Beach Yaw, soprano, and her husband, Franklin Cannon, pianist, whose marriage was celebrated last August, are spending the Christmas holidays at their ranch in Covina, Cal. Both artists were cordially received in many Western concerts this season. At their appearance in Pueblo, Col., last month, Mme. Yaw and Mr. Cannon received long applause from the large audience which came to hear them in Memorial Hall. The singer sang brilliantly the "Ah Fors è lui" aria from "Traviata," followed by French and English groups, while Mr. Cannon played charmingly, among other numbers, the Schultz-Eveter arrangement of "The Beautiful Danube."

HUNTINGTON ARTISTS HEARD

A Visitor to West Virginia City Is Winston Wilkinson

HUNTINGTON, W. Va., Dec. 13.—Winston Wilkinson, violinist, played to an audience of several thousand persons in the City Auditorium, under the auspices of the Daughters of the Confederacy Chapter last week. His accompanist was Marie Maloney. Both musicians were well received, their program including many American compositions besides a concerto by Mardini.

The Musical Art Society, Hosford Plow, conductor, gave its initial concert of the season on Dec. 9, in the First Methodist Church. The club is in its

second year and has thirty-six members, being the only mixed-voice choral organization in the city. The principal work offered was "The Pilgrims" by Chadwick, which was creditably presented with the club's accompanist, Aurora Leedom, at the piano, and Edwin M. Steckel, organist and director at the First Presbyterian Church, at the organ. The assisting artist was Mary Kaufmann-Brown of Cincinnati, a soprano who, never having been heard in this city, was received with much expectation, to which she fully measured up.

Marguerite Neekamp-Stein, a local soprano of extensive training and experience, gave her annual recital under the auspices of the U. C. T. in the City



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Auditorium last week, before an audience of 1500. Mrs. Stein has recently coached with Frank LaForge and sang several of his compositions. Both Mrs. Stein and her accompanist, Aurora Leedom, were the recipients of many expressions of appreciation.

Members of the Music Department of Marshall College presented an interesting program to a large audience in the school auditorium at its annual recital. Taking part on the program were: Mildred MacGeorge, head of the piano department; Mrs. C. E. Haworth, head of the voice department; St. Elmo Fox and Claire Davis, of the piano department.

E. M. S.

Under Alexius Baas, Madison's Mozart Club Builds Fine Chorus

MADISON, WIS., Dec. 20.—The Mozart Club, a men's chorus of this city, has entered upon its twenty-second season. Alexius Baas, the director, known for his rich baritone voice and his scholarly interpretations of classics, has been a member of the club since his high school days, when its purpose was merely to get together and have a social hour. Under his direction, the club has become one of the finest choruses in the Middle West, and a real asset to the community. Mr. Baas is also a composer of many songs, both sacred and secular; the director of the choir in the Holy Redeemer Church, and professor of voice in the Wisconsin School of Music.

Pietro Yon to Have Class for Teachers at Kansas City, Mo.

KANSAS CITY, Mo., Dec. 20.—Organists here are delighted over the announcement that Pietro Yon, who created a great impression with his organ recitals here last spring, will conduct an organ class for this locality, beginning April 4 and continuing five weeks. Powell Weaver, of the Grand Avenue Temple, will take charge of advancement arrangements for his teacher's class.

Following her success with the Police Band at the Honor Legion concert of the New York City police, Leah Leaska, dramatic soprano, is also scheduled to sing at the Madison Square Garden, Sunday night concert on Dec. 26.

FREE CONCERTS QUICKEN WICHITA'S PROGRESS

Soloists Appear with Band Financed by City and Singers are Heard in Recital

WICHITA, KAN., Dec. 13.—The municipal band concerts given regularly once a week for the last three years have become a popular factor in the musical life of Wichita. Financed by the city, the concerts are entirely free to the public. During the summer months they are given in Riverside Park, and during the winter in the Forum. To add to their attractiveness, local soloists, both vocal and instrumental are to appear at the concerts, and occasionally there will be a brief lecture. Last Sunday the program included items by Mrs. Grace Munn Kirkwood, soprano, with Mrs. Mary Finley Ades as accompanist. Theodore Lindberg played a group of violin numbers, and Harry Evans led community singing. An interesting talk was given by Rev. Olin Clark Jones, an ex-army chaplain. The Forum was filled to capacity by an appreciative audience.

Theodore Karle, tenor, opened a series of three entertainments by the American Legion Auxiliary with a song recital at the Shrine Club.

Emma Barndollar, soprano, and Georgia Hicks, pianist, have returned from a concert tour. On Thursday of last week they appeared before the Kansas State Federation of Music Clubs, in session at Pittsburg.

Jetta Campbell Stanley gave a song recital at the last meeting of the Saturday Afternoon Musical Club. Lucile Kells-Briggs was the accompanist.

T. L. K.

Beddoe Wins Success with Tirindelli Songs in Cincinnati

CINCINNATI, O., Dec. 17.—At a recent concert at the MacDowell Club Dan Beddoe, tenor, sang with success three new songs by P. A. Tirindelli, entitled "The Three Petals," "Hymn to Love" and "Rapture."



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**Miss Mellish Wins
New Englanders in
Two Appearances**



Mary Mellish, Soprano, Metropolitan Opera

Appearing on the same program with a speaker so well known as a humorist as John Kendrick Bangs must be something of an ordeal for a singer. If it is, Mary Mellish, soprano, of the Metropolitan Opera Company, vanquished it with as much appearance of ease as she would the routine difficulties of a regular recital or opera appearance. Especially commented on by her audience at this Springfield, Mass., event, was her enunciation. The "Depuis de Jour" aria from "Louise" was the only number which she did not sing in English. Her less formal numbers won her special applause.

LOCAL ENSEMBLES FILL ST. PAUL WEEK

Orpheus Club, Chamber Music Forces, Orchestra and Others Offer Concerts

ST. PAUL, MINN., Dec. 15.—Julia Claussen and the Orpheus Club drew a large audience to the Auditorium on the occasion of the club's first concert of its second season. A program of part songs for men's voices was directed by E. Bruce Knowlton. The body of tone was sonorous and hearty, though relatively weak as to the tenor group. Incidental solos were sung by Dr. L. L. Williams, Harvey J. Haessly, Walter White and Jens H. Larsen. Carl Jensen accompanied at the piano.

Mme. Claussen gave distinction to the occasion by her beautiful singing. Her opulent voice and mature art were delightfully employed in operatic selections and four songs by American composers.

The Flonzaley Quartet gave a concert under the auspices of St. Catherin's College. Emotional and intellectual enjoyment of the highest order was the lot of the listeners.

Three members of the Schubert Club and two men from the Minneapolis Symphony were associated in a fine program of chamber music at the last meeting of the club. Lota Mundy, violin; Lillian Nippert Zelle, violin; J. K. Bauer, viola, and Leon Rich, cello, gave a performance of Mozart's Quartet, No. 15, which was greatly enjoyed for the musicianship, skillful manipulation and fine spirit employed. The local character of the musicale was emphasized by Malcolm McMillan at the piano in Dvorak's Quintet, Op. 81. Mr. McMillan's arrangement for string quartet of the Old Irish, "Would God I Were a Tender Apple Blossom," gave to the song, as sung by Mrs. McMillan, an added interest and beauty.

Another recent appearance which won Miss Mellish good notice was that which she made as soloist with the Hartford (Conn.) Philharmonic Orchestra, Robert H. Prutting, conductor. To this program she contributed the "Un Bel Di" aria and a group of songs with piano accompaniment. She was recalled four times after the aria and again had to grant encores.

**Plan Concert Tour
for Joseph Hislop
to Begin in March**



© Moffett
Joseph Hislop, Scotch Tenor, Now Appearing with the Chicago Opera Association

Joseph Hislop, the Scotch tenor, who recently made a successful début with the Chicago Opera Association, is to make his first concert tour in this country, beginning in March, under the direction of William Morris. Like many other tenors, Mr. Hislop served his apprenticeship in Italy. His success was clinched, however, at Covent Garden. Mr. Hislop himself is yet prouder of his selection as leading tenor of the Royal Opera Company in Sweden.

A somewhat unusual factor in his success as an operatic artist is the attention which he devotes to details of make-up. Mr. Hislop spends hours before a performance in perfecting the most minute details of his appearance. Since his arrival in America, he has already scored successes in "Tosca," "Bohème," "Rigoletto" and "Aïda."

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In the issue of Jan. 29th Mr. Kitchell will present advice on the subject of "Think for Yourself!"



Photo by Floyd

MINNIE LAMBERTS
Soprano



Some Recent Criticisms of
Warford Pupils' Work
No. 5.

Miss Lambert's voice is of pleasing quality and she manages it well. All of her numbers were beautifully rendered, there being no straining for the sensational, and she was most enthusiastically received. Morristown "Daily Record."

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CLAUDE WARFORD



OREGON TEACHERS MEET IN CONVENTION

State Association Gathers at Salem—Apollo Club and Artists in Program

PORLAND, ORE., Dec. 15.—The Oregon State Music Teachers Association met in Salem recently and had a successful convention. Three programs were given, presenting vocal and instrumental music, discussions and addresses. Music teachers from Oregon and other parts of the Pacific Northwest were in attendance. The officers of the association are: President, Frederick W. Goodrich, Portland; vice-president, George Hatchkiss Street, Portland; second vice-presidents, Mrs. Charles Heinlein, president Roseburg district, and Lena Belle Tartar, president, Salem district; corresponding secretary, Mrs. Jean Park McCracken, Portland; recording secretary, Mrs. Harry McQuade, Portland; treasurer, Daniel H. Wilson, Portland. The directors are: Frank E. Eichenlaub, Portland; C. A. Davidson, Salem; Evelyn Conway, Marshfield; William Frederick Gaskins, Corvallis; Dr. J. J. Landsbury, Eugene; John Claire Monteith, Portland; Mrs. Mary Cahill Moore, Portland; Dorothea Nash, Portland; Otto Wedemeyer, Portland, and Abby Whiteside, Portland.

Among the musicians who participated in the programs were Dr. J. J. Landsbury of the University of Oregon; Prof. Franklin Walsh of Portland, Gustav Dinkleberger and Carl Gussin of Oregon Agricultural College, Dorothea Nash and Mrs. Henry Metzger of Portland, Mr. and Mrs. Paul Petri of Portland, Frederick W. Goodrich, Mrs. Jean Parks McCracken and Fay Ruddick, all of Portland; Jessie Corbett and Mrs. Miles Warren of McMinnville College, and members of the Salem district of the association.

The president of the association, Frederick W. Goodrich, urged the necessity of a course of music in high schools. He said in part: "Part of our progressive policy is to establish in all Portland high schools a course in music similar to the one at Franklin High and bring about the standardization of teaching music by all teachers, placing it on the same plane as that of other arts."

A banquet was given on Saturday afternoon. The toastmaster was Judge George H. Burnett, honorary president of the Salem Apollo Club. The speakers were the Rt. Rev. Walter Taylor Sumner, D.D., Bishop of Oregon; J. P. Kavanaugh, judge of the circuit court of Oregon, and Dr. Charles Reber, director of extension department, University of Oregon.

An important musical event of the week was the Apollo Club concert. The club, under the direction of W. A. Boyer, has attained a degree of proficiency seldom found in amateur organizations. An attractive program pleased the good-sized audience at the Auditorium on Tuesday evening. Charles Bulotti, of San Francisco, was the soloist for the occasion, and was cordially received.

Harold Henry, pianist, appeared in concert at Salem, Oregon, before a large audience. A group of prominent Salem women have recently formed the Salem Musical Bureau, which brought Mr. Henry to the capital city and which will bring other eminent artists to Salem during the musical season. The manager of the bureau is Mrs. W. Everett Anderson, and she is being assisted by Mrs. A. N. Bush, Mrs. John L. Roberts, Mrs. Clifford Brown, Mrs. William Burghardt, Jr., and Elizabeth Lord. During Mr. Henry's visit of two days in Salem

he was entertained by Mrs. Clifford Brown.

Last Sunday afternoon the popular concert held in the Auditorium had the largest audience of any of the regular Sunday afternoon concerts of the season. An entertaining program by the Royal Rosarian Band, of which Joel B. Ettinger is conductor; organ solos by William R. Boone, and baritone solos by George A. Nathanson, pleased the audience.

Mme. Ellen Beach Yaw, premier soprano, and Franklin Canon, pianist, passed through Portland this week after concluding a very profitable Northwestern engagement, where they were enthusiastically received in all cities.

"Chu Chin Chow" drew immense audiences at the Heilig Theater, this week.

The first of a series of Sunday concerts was held in the lobby of the Multnomah Hotel, on Sunday evening. The Ladies' Symphony Orchestra, under the leadership of Mrs. Frances Knight, gave a well-balanced program. N. J. C.

RAISING GUARANTEE FUND

Latter Shows Improvement in First Concert of Season—Miss Braslau Impresses Hearers

CHARLESTON, S. C., Dec. 11.—The second program in the Charleston Musical Society's series was furnished by the Charleston Symphony which thus made its initial appearance for the season. Mendelssohn's Hymn of Praise was given with Addie Howell and a chorus of 20 local musicians. Miss Howell sang with tonal beauty and her diction was distinguished by its clarity. The orchestra did well in its first accompaniment test, and then proceeded to Schubert's "Unfinished" Symphony. Although the intonation was uncertain at times, a remarkable improvement was noticed in various sections, particularly the first and second violins. With a young orchestra, just beginning its second season, discrepancies have to be expected, especially when the number of full rehearsals are necessarily limited because the organization has no financial backing and is dependent upon the voluntary services of instrumentalists. A guarantee fund is now being raised with the hope of ensuring salaries to a sufficient number of professionals to make adequate rehearsal possible. An amount of \$10,000 is sought. Clara Otten Swooba, a pianist of European reputation, has accepted the post of conductor, and she has obtained very creditable results.

Sophie Braslau, singing at the third recital of the society's Sunday series, at the Victory Theater on Dec. 5, attracted a record house for the past and present

FOR CHARLESTON SYMPHONY

season. With her charming personality and rich, vibrant contralto voice the singer captivated her audience. Her best work was in Beethoven's "Nature's Adoration." A telling interpretation of Kramer's "Faltering Dusk" was also memorable. Ethel Cave Cole was a splendid accompanist.

A step forward, in the musical sense, has been made by the transformation of the Arion Society, a small group once content to give local programs, into a concert-giving organization. The first attraction presented was Cecil Fanning, who, in an unusual program, proved himself a artist well equipped and the possessor of a very beautiful voice of great warmth. The baritone's program evoked genuine enthusiasm and numerous encores had to be granted. M. N. G.

SOKOLOFF FORCES IN BRILLIANT PERFORMANCE

CLEVELAND, OHIO, Dec. 10.—The highest point yet reached by the Cleveland Orchestra under Nokolai Sokoloff, was attained in a performance of the Rachmaninoff E Minor Symphony played last week in two concerts here, and at one in Akron. Mr. Sokoloff's reading was significant for its breadth of conception and for the evident love for the work which he instilled into his players. This work will be played by the orchestra on its Eastern tour. Louis Edlin, concertmaster, as soloist, was heard in the Lalo "Symphony Espagnole" and received a veritable ovation. A. B.

William Simmon sang at the Metropolitan Club of New York, Dec. 17.



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NEW CLEVELAND INSTITUTE OPENS

School Headed by Ernest Bloch Holds Its Inaugural Reception

CLEVELAND, O., Dec. 12.—The Cleveland Institute of Music opened its doors for the first time on Friday evening, Dec. 10, for a reception to its supporters, its friends, and the general public. It was a brilliant occasion. The beautiful old mansion secured for its use at 3146 Euclid Avenue was filled with flowers and with a gaily dressed assemblage of persons who congratulated the musical director, Ernest Bloch, the executive director, Mrs. Franklyn B. Sanders; the president of the board of directors, Willard M. Clapp, and other officers who stood in the receiving line. Later all adjourned to the auditorium (formerly the ballroom of the residence) and listened to an address by Mr. Bloch, who spoke with much feeling, and not a little wit, of his satisfaction that the institute has so quickly been brought to the present state of efficiency, of the fact that standing mid-way between Chicago and New York and fast becoming a recognized music center, Cleveland offers exceptional opportunities for a musical education through the new Institute of Music.

The following are already appointed to the faculty staff:

In the department of piano and ensemble, Nathan Fryer; department of violin, Louis Edlin; department of violoncello, Victor De Gomez; orchestral department, members of the Cleveland Symphony Orchestra, will give instruction on violin, harp, bass, flute, oboe and all wind instruments; department of voice, a voice department will soon be added with instructors, who will maintain the high musical standard set by the director. A. B.

James Goddard Stirs Cotton Workers With Singing

SPARTANBURG, S. C., Dec. 10.—James Goddard, baritone, is delighting the cotton planters of Spartanburg County by singing at a series of cotton meetings which John B. Cannon, president of the Spartanburg County Cotton Association, is holding in an effort to rally the wavering forces and reorganize the Spartanburg branch of the South Carolina Cotton Association. Mr. Goddard has with him his own pianist, Frank Manheimer. D. G. S.

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Morin, New Conductor of Chicago Opera, Is Genuine Cosmopolite

Born in France, Educated in America and Germany, Conducted Russians

CHICAGO, Dec. 14.—When Henri Morin, the new French conductor of the Chicago Opera Association, reached Chicago, he surprised the committee on hand to greet him by replying to its salutations in the most perfect English. He aroused further amazement by displaying thorough familiarity with American customs as well as speech. In response to the shower of questions, Mr. Morin explained that as a boy he lived seven years in this country, traveling extensively with his father, who was, for that period, director of the famous Old Guard Band of New York. The humor came out when the petite and charming bride on his arm complained in French (she speaks no English) that the French conductor had entertained her during their few days' stay in New York, en route from Paris to Chicago, by pointing out the locations where he lived as a boy.



Henri Morin, New French Conductor with Chicago Opera Association

Mr. Morin was aghast over the fact that most of them are now covered with towering skyscrapers.

Although Henri Morin is essentially a French conductor he is, through nature, and circumstances a cosmopolite. Born in southern France, at Grenoble, the birthplace and home of Hector Berlioz; started upon his education, including music, in New York City; later a student of the German schools and recognized as a splendid conductor of German works, Morin achieved his greatest fame conducting Russian ballets in Paris and London. He was nominated by the French Minister des Beaux Arts, as the representative musician of France to take charge of the French section of the Chicago Opera Association.

Studied to be 'Cellist

Mr. Morin studied originally to be a 'cellist. His first teacher was Raffaelli, who has been for many years, and is today, manager of the Chicago Opera Association's orchestra. From Raffaelli, he went to Berlin under the tutorage of Anton Hekking. Hugo Riemann was his next teacher at Leipsic, and under him he graduated in counterpoint and fugue. Then came Nikisch, with whom he studied conducting. He then went to Leipsic and from there to Vincent d'Indy, at Paris, with whom he studied composition for seven years. Mr. Morin conducted extensively throughout France and at the Teatro Costanzi at Rome; the Teatro Lyrico, Milan, the Monte Carlo Opera; the Grand Opéra, Paris, and Covent Garden, London. He

also conducted at the concerts Lamour-eaux, Paris.

Mr. Morin is scheduled to conduct the first Chicago performance of "Aphrodite" New Year's Eve, at which time Mary Garden will make her first appearance of the present season with the Chicago Opera Company. M. McL.

Amy Grant Revives Operalogues

A series of twenty unique operatic recitals are scheduled for weekly presentation by Amy Grant at the Plaza Hotel, New York, during the present winter. These are listed for Tuesday afternoons, the first of which was given Nov. 23 and the entire series covering a period of six months. Miss Grant will be heard in recitations of text with Roger Deeming at the piano. Her presentations will include much of répertoire of the Metropolitan and Chicago Opera companies and as January novelties, Prokofieff's "The Love for Three Oranges," Marinuzzi's "Jacquerie" and Leoncavallo's "Edipo Re." The same series was inaugurated Dec. 13 in Rye, N. Y., to be followed by others recorded for the second Monday of each month during the winter.

certo with the Seattle Symphony, during Mr. Henry's western tour, proved to be the most enthusiastic kind of an audience. The rehearsal was being held in Meany Hall, on the campus of the University of Washington at Seattle, formerly the Auditorium of the Alaska-Yukon-Pacific Exposition. When the assembly hour began Harold Henry and the orchestra, under John Spargur's direction, were still working at the piano concerto. Before Mr. Henry knew it, more than a thousand students were sitting in rapt attention, and they broke into thunderous applause, and tried to get the pianist to play some extra numbers.

Mr. Henry had splendid success on his western tour. His itinerary included Iowa, Nebraska, and the coast states of Washington, Oregon and California. He returned to Chicago by way of Kansas, Oklahoma and Texas, playing to full houses.

Ralph Michaels, violinist, disclosed a light, saccharine tone in his recital Tuesday night in Kimball Hall.

Leslie Hodgson Features Griffes Works at Federation Convention

CLEVELAND, O., Dec. 20.—Leslie Hodgson, pianist, who has done much to introduce the works of the late Charles T. Griffes, featured two compositions by this composer, "The Lake at Evening" and "Barcarolle," upon the program given before the presidents of the State Federations of Women's Music Clubs at the home of Mrs. F. A. Seiberling during the recent convention. Mr. Hodgson also played works by Dohnanyi, Sibelius and the Carreño "Waltz" as an encore, all of which were warmly received.

Maurice Baron Leads Rialto Orchestra in Prize-Winning Overture

Maurice Baron, whose "Triumphal Overture" was considered second best in the recent prize contest in which Hugo Riesenfeld offered \$500 for the best original American overture, conducted the Rialto orchestra Sunday when the orchestra played it for the first time public as the principal orchestral number of the program.

Idelle Patterson, soprano, recently appeared as soloist for the Mendelssohn Club of Albany, N. Y., with marked success.



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BIRD OF THE NIGHT

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BRILLIANT EVENTS IN QUAKER CITY'S WEEK

Kindler and Bispham Musicale—Tetrazzini Appears—Other Events

PHILADELPHIA, Dec. 11.—Although the Philadelphia Orchestra is not playing its accustomed concerts this week, being away on its second tour of the season, the week has not been lacking in brilliant musical events.

It started as early as a week can start in this town, what with the Blue Laws, the events opening with the second Monday morning musicale, under direction of Arthur Judson, in the ballroom of the Bellevue-Stratford, which is becoming a favorite place for concerts and recitals. The soloists were Hans Kindler, former principal 'cellist of the Philadelphia Orchestra, and David Bispham. Mr. Kindler accompanied the noted baritone in one group, the effect being very charming. Mr. Bispham is admirable in musical recitations, and on this occasion gave "Sandalphon" with setting by Harvey Worthington Loomis, and "The Seven Ages of Man," with Henry Holden Huss's music. In addition to the "Figaro" aria, Mr. Bispham was heard in charming old Scotch songs. Russian, Neapolitan and Swedish folk songs were given a properly unaffected interpretation and the more elaborate numbers were well played.

Luisa Tetrazzini returned to the scenes of her former triumphs, the Metropolitan Opera House, on Thursday evening and was greeted by a huge audience. She was her old delightful, good-natured self, and was exceedingly lavish with her coloratura and bravura effects. But interestingly enough she did not feature florid music on her program, the only examples of the traditional Italianate school on her list being the "Caro Nome" from "Rigoletto," the "Charmant Oiseau" from "Pearl of Brazil," and the "Mad Scene" from "Lucia," the rôle, by the way, in which she made her local advent thirteen years ago under the aegis of Oscar Hammerstein. In very clearly pronounced English she gave "Somewhere a Voice Is Calling" and other numbers. She

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also introduced her audience to modern Italian songs, of lighter texture.

The Philadelphia Orchestra's tour is taking Mr. Stokowski and the band this week end to Washington, Baltimore and Harrisburg. Thaddeus Rich, concertmaster and assistant conductor, and Michael Penha, the new first 'cellist, are the soloists for the trip, and are playing the Brahms Double Concerto.

The Philadelphia Orchestra, prior to its second tour, gave its annual concert in benefit of the Stetson Hospital. This is the twelfth year of this laudable enterprise, laudable in a double sense in that it adds to the funds of the institution and brings the best of music to a very large audience in one of the industrial sections of the city. Two numbers by Andre Maquerre, flautist of the orchestra, were played, "Au Clair de Lune" and "Chanson d'amour," and the "Nutcracker Suite" of Tchaikovsky. Estelle Hughes, soprano, and winner of the Stokowski medal, was the soloist, offering two flexibly sung coloratura airs from the operas.

Mary Merklees, soprano, assisted by that notable accompanist, Ellis Clark Hammann, gave an interesting recital in the glittering new foyer of the Academy of Music. Her program was diversified through four languages and many composers and showed a good and carefully trained voice.

The Philharmonic Society gave its second orchestral concert last Sunday evening to an invited audience that included many "standees" in the big Shubert Theater. The band, composed of seventy men from the Philadelphia Orchestra, were directed by Josef Pasternack, who led them skilfully through the "1812 Overture," Mendelssohn's "Fingal's Cave" and other works. Ruth-Nathanson, a pupil of Maurits Leefson, was the soloist and created a marvellously favorable impression through a distinguished technique and her possession of much personality.

W. R. M.

BAUER A WELCOMED GUEST IN PITTSBURGH

Pianist Strengthens Popularity — Mme. Homer and Daughter Heard—Other Events

PITTSBURGH, PA., Dec. 11.—To play the same city year after year, and after the fifteenth appearance to be a sensation, is something that few achieve, and yet that is precisely what Harold Bauer did. He gave a performance before the Art Society that was impeccable, and he played to one of the largest audiences Pittsburgh has given any pianist.

The Heyn Concerts brought Mme. Louise Homer and Louise Homer. It was old home week as far as the soloists were concerned, as everybody from Shadyside Church, and thousands of others were present, and they all remembered "Mme. Homer, when," and so forth and so on. Outside of singing Sidney Homer's songs, there was no American composers on the program, which was thoughtful of both soloists. Mme. Homer thrilled as she did of yore, and Miss Homer demonstrated that she was a chip off the old vocal block, and that she had a few ideas of her own. Florence McMillian at the piano gave admirable support.

Friday brought Leopold Stokowski

MRS. ROTHWELL SOLOIST WITH HUSBAND'S FORCES

Los Angeles Philharmonic Provides Fine Programs—Noack Quartet Appears

LOS ANGELES, CAL., Dec. 18.—The third pair of concerts of the Philharmonic Orchestra featured as the soloist of the day, Mrs. Elizabeth Rothwell, wife of Walter H. Rothwell, conductor of the organization.

This was Mrs. Rothwell's second appearance with the orchestra, as she was the last soloist of last season. Her work was delightful in quality and satisfactory in quantity of tone. Her reception was all any concert singer could desire from an audience. Mr. Rothwell entered into the spirit, both of the old classic and of the modern numbers, and his Duka's "Sorcerer's Apprentice" was marked as being particularly successful.

The Noack Quartet, composed of Sylvain Noack, first violin; Henry Svedrofsky, second violin; Emile Ferir, viola, and Walter V. Ferner, 'cello, played the first program in its season's series at the Little Theater yesterday afternoon. Its numbers were the Saint-Saëns Quartet, Op. 153, the Andantino from the Debussy Quartet and, with Richard Buhlig, pianist, the Cesar Franck Quintet. Their work was marked by delightful tone quality and unity of expression, though the combination is a new one.

A newcomer to the Los Angeles concert platform was Charles Hackett, in recital in the Philharmonic course, at Trinity Auditorium last night. The Hackett program included a number of novelties; and with the delightful tone quality the audience was brought to an unusual state of warmth. The result was

and his competent orchestra for their second pair of concerts. They offered in the way of novelty J. A. Carpenter's brilliant "A Pilgrim's Vision," which seemed to those of us who are not optometrists to be an impaired vision, a sort of musical astigmatism. The work was colorful and idiomatic but it didn't "arrive." Director Stokowski gave it a delightful reading. Thaddeus Rich, concertmaster, and Michel Penha, the new 'cellist, supplied the solo parts in the Brahms "Double Concerto." Both soloists played with artistry. It is always good to hear Stokowski and his virtuosi band; they are never dull and always stimulating.

Life in the Musicians' Club is just one form of propaganda after another. Having started the popularization of good music, and the up-keep of the Stephen Foster Memorial, it now concerns itself with obtaining a new and magnificent organ for the Schenley High School auditorium.

Dallmeyer Russell, the Pittsburgh pianist, gave a recital in Carnegie Hall before a vast audience. He gave a brilliant performance of Brahms, Mozart and Strauss.

The school of drama and the school of music of the Carnegie Institute of Technology gave a Beethoven chamber music recital, preceded by a prologue written by Thomas Wood Stevens in commemoration of the 150th anniversary of the birth of Beethoven.

H. B. G.

an elongation of the program of about 50 per cent. No tenor save John McCormack has made such an immediate impression on the Los Angeles concert public. Seneca Pierce appeared as soloist and accompanist.

W. F. G.

Women Artists in Oberlin Program

OWERLIN, Dec. 10.—Mrs. Charlotte Demuth Williams, violinist, was soloist in a recital of music for piano and violin on the Artist Recital Course of the Oberlin Conservatory of Music, last Tuesday evening. With Mrs. William Mason Bennett, the New York pianist, she offered a delightful program of violin and piano sonatas.

F. B. S.

George Beach, the American pianist, made a most favorable impression in a recital introducing Bach, Macdowell's "Celtic Sonata," and a long group of Liszt numbers.

Myrtle Leonard, contralto, was one of the soloists at the Rubinstein Club concert at the Waldorf-Astoria, New York, Dec. 14.

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KREISLER IN CAPITAL

Immense Audience Hears Him Give Recital—La Salle Spier Plays

WASHINGTON, D. C., Dec. 13.—Before an audience that barely gave the artist space on the stage, Mrs. Wilson Greene presented Fritz Kreisler, violinist, in a program including four of the artist's own arrangements. The chief work was the César Franck Sonata in A Major, and the smaller compositions were culled from Bach, Martini, Leclair, Cartier, Tartini and Dvorak. Carl Lamson was at the piano.

The piano recital by La Salle Spier proved one of the most artistic performances of local interest this season. A novelty was introduced in the Sonata, Op. 53, of Scriabine, presented for the first time here. The Beethoven Sonata, Op. 27, was given a brilliant interpretation.

W. H.

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HARRIET CASE

Guilmant Organ School

New Chamber Music Ensemble Makes Initial Bow in Cincinnati



New Cincinnati Sextet. First Violin, André de Ribaupierre; Second Violin, Louis Sophrum; Viola, Peter Froehlich; Cello, Walter Heerman; Pianists, Marguerite Melville-Liszewska and Jean Verd

CINCINNATI, Dec. 15.—Cincinnati's newest musical organization, the Chamber Music Sextet, which is composed of Mme. Marguerite Melville-Liszewska and Jean Verd, pianists; André de Ribaupierre and Louis Sophrum, violinists; Peter Froehlich, viola player, and Walter Heermann, cellist, is evidently destined to become an im-

portant factor in the musical life of this city.

The first of the series of concerts to be given by the sextet took place at the home of Mrs. Arthur Espy on the evening of Nov. 29, and the second concert was held on Thursday evening, Dec. 9, at the home of Mrs. More. On this occasion the program included a new quintet by Mme. Liszewska, which had its

Her voice is warm and luscious and well trained . . . Miss Reviere showed her excellent equipment by fine control of breath, beauty of tone, and an intelligent understanding of style.—*New York Tribune*.

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first public performance. It consists of four movements, with subdivisions and proved to be a revelation of fine music.

The splendid performance of the Liszewska Quintet brought an engagement to do it again at the home of Mr. and Mrs. Charles P. Taft the last of the month and after the holidays at the home of Mr. and Mrs. Rudolph Wurlitzer.

Prokofieff and Merle Alcock Give Recital in Chicago

CHICAGO, Dec. 8.—Serge Prokofieff, pianist, and Merle Alcock, contralto, were heard in joint recital Tuesday in the Kinsolving series of Musical Mornings in the Blackstone Hotel. A gavotte, a prelude and a scherzo by Prokofieff, included on the program, proved interesting. The Prelude, Op. 12, showed what artistic effects can be obtained by use of the scale as a background. Prokofieff's playing had a delicacy and daintiness about it, in his own compositions, that was admirable, and his interpretations of Brahms, Chopin and Liadoff and Medtner were original and musicianly. Mme. Alcock sang Seechi's "Lungi dal Caro Bene," an aria from "The Huguenots," and groups by Brahms, Dvorak and contemporary American composers. W. R. T.

CONTEST IN GRAND RAPIDS

Interest in Music Roused by Memory Competition—\$1,000 in Prizes

GRAND RAPIDS, MICH., Dec. 19.—Arthur W. Stace, city editor of the Grand Rapids *Press*, is conducting a city-wide Musical Memory Contest, under the chairmanship of John W. Beattie, supervisor of music in the public schools. Standard musical compositions have been selected, and contestants will be given until Dec. 16 to become familiar with these compositions. There are two classes in the contest—juniors and adults.

Orchestras, musicians and directors of talking machines are using musical memory numbers in their programs. One thousand dollars worth of prizes will be distributed to the successful contestants. There will be also an elimination contest.

These contests will take place in the auditorium, which seats 4000 persons.

Enthusiasm is running high, and hundreds are becoming familiar with works heretofore unknown to them. E. H.

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Press Criticisms

BACH FESTIVAL, Bethlehem, Pa., May 28th, 1920.

MILDRED FAAS is the possessor of a voice not only lovely in quality, but trained to execute the long phrases so characteristic of Bach, so terrifying to the average singer.

—EVENING POST, New York, June 1st, 1920.

Her voice sounded almost angelic in its soft, sweet quality.

—PHILADELPHIA RECORD, May 29th, 1920.

She sang with the finely chiseled delicacy and authority so necessary to classical song. Wove a veil of sheer beauty throughout the arias.

—Walter Heaton in HERALD-TELEGRAPH, Reading, Pa., June 1st, 1920.

PITTSBURGH MALE CHORUS, April 9th, 1920.

Miss Faas was a delightful singer. . . . Her breath control is unusual, and she reinforces her technical excellence with good taste and sensitive musicianship.

—Glendinning Keebles in PITTSBURGH GAZETTE-TIMES, April 10th, 1920.

MUSICAL ART SOCIETY, Norfolk, Va., April 12th, 1920.

A voice of excellent timbre and of a very finished and highly polished art. . . . Achieved a depth of tenderness and meaning not easily attainable.

—LEDGER-DISPATCH, Norfolk, Va., April 13th, 1920.

Mildred Faas revealed her rarely beautiful art to its fullest advantage.

—PUBLIC LEDGER, Philadelphia, May 8th, 1920.

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NEW MUSIC: VOCAL AND INSTRUMENTAL

A Fine Memorial Triptych

Engel has limned for violin and piano, is one of those more genuinely inspired works whose idiom too often, so far as the ordinary music-lover is concerned, bears somewhat the same relation to the more obvious parlance of tone that the Manchu court tongue of the Forbidden City might have had to colloquial Cantonese. Yet if its public be smaller, there should be, none the less, many who will be able to appreciate the rich and elaborate chromatic beauty, the florid and colorful intensity of this music. It is presented in the form of three memorial panels, thematically joined to establish their interrelation, the connecting link in each case sounding a note of grief or despair. Unlike the triptych of the painters, however, the middle panel is not the largest



Carl Engel

or most important; rather it is the first which, to our thinking, has the greatest expressive power, whose Wagnerian sweep of line and breadth of phrase makes it stand out before its succeeding *scherzoso* movement, and the somewhat prolix—despite its rich charm of embellishment and decoration—concluding movement.

Carl Engel in this work is no imitator: he does not borrow the accents of Debussy or Ravel, his dissonances are not those of the Russian ultras. His inspiration is distinctly his own—no one who knows his delightful "Perfumes" for the piano could doubt it—though the chromatic well-spring of Richard Strauss and Reger is the fountain-head from which he draws. The three panels are three intimate personal documents, expressed with beauty, with sincerity, with true conviction. Their thought, their emotions move on a lofty plane, they are far removed from the auditory understanding of the diatone herd. Yet the Triptych may be commended to all those to whom the obviously attractive, the exteriorly pleasing is not as the breath of their nostrils. It is good, on occasion, to rise to the higher levels of appreciation, to thrill to a beauty which is not diurnal in its appeal. Mr. Engel's music is provocative in our artistic imagination of really profound musical thought. In short, he is a great artist.

Velocity Studies After Kreutzer

"Three Velocity Studies" after Kreutzer, (White-Smith Music Pub. Co.) but not for the violin, are an interesting contribution to technical piano literature by Stuart Mason. The three études are under one cover, and the technical and rhythmic variants give them special value for those who wish to train their fingers in the ways of speed.

New Violin Music, Original and Arranged

"Two Idyls" by Anna Segal, a Romance, Tarantella and "Mazurka Triste" by Rudolf Friml, and a Gavotte in F Major by Beethoven (G. Schirmer) are all worth the violinist's while. The Segal numbers, a Humoresque and a Folksong, are easy and attractive in a simpler way and for players of medium ability; the Friml compositions—transcribed from the original settings for cello and piano—have been so handled by Louis Hintze as to justify the trans-

The "Triptych" (Boston Music Co.) which that highly imaginative, and stimulating artist Carl

fer. They are alive with the composer's happy melodic fancy and no one, playing them, would know they had first been written for the larger string brother.

Perhaps the most interesting of all these numbers is A. Walter Kramer's transcription of the Beethoven F Major Gavotte, first discovered by Harold Bauer. It is purely and delightfully Mozartean, dating from Beethoven's early period. Mr. Kramer in transcribing it has given it a full yet piquant charm, akin to that to which Kreisler has accustomed us in his arrangements. It is a number which any violinist will enjoy—and for that matter, the pianist and organist as well, for whom other editions have been prepared.

Readings with Music Frieda Peycke in her "Sweet Pea Bonnets," (Clayton F. Summy Co.)

which exploits humor poetically, if one may say so, and the very droll and dark "Mah Lil' Bit Sistah," offers those who read or recite with a musical background of piano-tone two effective little repertory numbers. In these pieces the declaimed text must come first and the discreet and clever manner in which the composer has handled her musical connotations deserves praise. "Mah Lil' Bit Sistah" should be especially effective.

Back to the Age of the Sun-King François Couperin's "Eight Preludes and an Allemande" (J. & W. Chester, Ltd.) from his

clavecin method, will delight all those who know the great clavecinist's suites, and may serve those who have not that pleasure in the guise of an introduction to them. The first is quite simple; but the second prelude, in D Minor, is a fine example of Couperin's "pointed" style; the third in G Minor is a study in legato; the fourth in *appoggiatura*; while the fifth, highly developed, recalls in part the beautiful "Barricade Mysterieuses" of the sixth suite. The sixth prelude in B Minor has a melodic figure worked in manner almost worthy of Bach, and the seventh introduces descending arpeggios held down to form a chord *a la* Schumann. The eighth prelude "is like another prophecy of Bach, so adroit is its handling of the opening figure, so fine its economy of material." The "Allemande," though "expressly composed" by Couperin, is not up to the preludes in interest. The book has been edited by that sterling musician, harpsichordist, author and critic, J. Fuller-Maitland, with a very valuable introductory preface, and an explanatory note on Couperin's ornamentation.

Songs of Avarair The sonorous orientalism of such a title as "Songs of Avarair" (J. H. Larway) supported by a really artistic cover showing a foreground of verdure and golden domes and minarets outlined against an azure sky, is not belied by its music. In "The Well of Haroun," "Thy Voice Is Like a Silver Lute," "Be Your Way a Way of Roses," and "Thou Hast Departed," Herbert Oliver has written really charming songs of their well-known type, songs which, frankly speaking, are often far more enjoyable than the simon-pure melodies of the East before they have been strained through the occidental musical sieve. It is issued for high and low voice. The lyrics are by Edward Teschemacher.

Five Happy Huerterian Waltz-Moods Charles Huerter, in his group of five individual waltzes for piano, "Valse Sentimentale," "Valse Capricieuse," "Valse Charmante," "Valse Gracieuse" and "Valse Piquante" (G. Schirmer) has skillfully used the

well-nigh infinite possibilities of waltz-rhythm to ring the changes of mood and character which the titles cited suggest. It is hard to indicate a preference, for in each case, though the pieces are only of medium difficulty, the waltz-idea has been developed with Moszkowskian grace and pianism.

Three New Palmgren Numbers Three new pieces for piano by Selim Palmgren (*Wilhelm Hansen*) supply interesting tidbits for the piano *gourmand*.

The "Patriotic Hymn," Op. 51, No. 1, is a good, full-chorded thing of its kind, solemn and sonorous, if not startlingly novel in concept. But the "Valse Finlandaise," Op. 66, No. 1, vivacious, movemented, colorful, with a delightful *con fuoco* second section, is a bit out of the ordinary waltz-track; while the "Humorous Dance," Op. 35, No. 2, a spirited *Allegro* movement, is altogether one of the composer's best shorter piano numbers, with much of the sturdy, sincerely joyous quality of the folk-dance numbers to be found in Humperdinck's "Hansel and Gretel." It makes a most effective performance piece and, like its companions, is not unreasonably difficult.

Classic Teaching Pieces In the two volumes of her "Student's Classics for the First and Second Year" (John Church

Co.) Blanche Dingley Mathews has gathered in convenient form the established favorites, the time-tested piano teaching pieces which the swarming issues of newer teaching music for these grades will never oust from their justly acquired place in the busy teacher's estimation. In each volume the numbers included range from Bach to Tchaikovsky, have been carefully edited by their well-known compiler, whose name is a guarantee of excellence, and provided by her with valuable instructive annotations.

Opera on the Organ Manuals Four delightful operatic transcriptions for the pipe-organ (Oliver Ditson Co.) offer a very

valid musical argument in favor of this kind of transfer, when it is done as these transcribers have done it. Modern Russian opera is represented by Gottfried H. Federlein's effective arrangement of the "Hymn to the Sun" from Rimsky-Korsakoff's "Le Coq d'Or," and by the fine, folk-song flavored "Finale of Act I" from Borodine's "Prince Igor," which Edwin Arthur Kraft has set in a most musicianly and adequate manner for his instrument. Walter P. Stanley gives us a little gem, the "Adagietto" from Bizet's first "Arlesienne" suite, which makes an ideal two-page organ number; and even though Handel's "Samson" is an oratorio, the Minuet from it which Harvey B. Gaul presents with so light and delicate a registration is as operatic, in the Handelian sense, as any number from that composer's titular operas. All four numbers are happy additions to the recital repertoire.

A Group of Declamatory Songs Edmonstone Duncan was an English composer whose creative merit rises high above

the ballad plane. His "Six Declamatory Songs" (J. & W. Chester, Ltd.) are fine, distinctive essays in dramatic verity. Browning's "Prospero," Shakespeare's "Angels and Ministers of Grace," and—a boldly successful venture—a setting of Hamlet's soliloquy, "To Be or Not To Be," may be called the dramatic highlights of the collection. More in the lyric vein yet narratively told are the settings of Byron's "Maid of Athens" and "Thoughtful Nights." Poetically light and ethereal is a two-page song version of Shakespeare's "Hark, Hark the Lark." Mr. Duncan's "Six Declamatory Songs" are anything but mere declamation, for each has a real artistic message to deliver.

"Letters From A Maine Farm" In his group of seven piano pieces entitled "Letters from a Maine Farm" (Composers' Music Corporation), Elliot Griffis has taken, so far as the idea of the group is concerned, a leaf from MacDowell's book, as the brisk, two-page "Homage to MacDowell," which begins the collection, admits. But Mr. Griffis's music is his own, and his really original, and so expressively pianistic, fancies are charmingly conceived. Whether the

Maine atmosphere is or is not made definite is a detail; "The Music Box," which gets away delightfully from the conventional, and the really exquisite little "Forgotten Poem," have no especial local suggestion. But "Letters" are not necessarily dictated by locality, and "The Spider at My Window," "Woodchucks," a scurrying Allegretto which conveys a happy bit of nature-painting, "The Sunlit Woods" and above all that lovely idyl, "The Girl on the Farm Below"—the collection is worth owning for the sake of this one piece alone, so sincere in its simple and haunting poesy—may well owe much of their quality and appeal to the surroundings amid which they were conceived. None of these letters are too difficult for the average pianist to read—and enjoy.

A New Art Cakewalk and Some Other Studies Ignaz Friedman has written a collection of études for the piano, Op. 63. They are difficult and are sixteen in number. (*Wilhelm Hansen*).

In separate form have been issued No. 2, No. 6, No. 10, in the form of a waltz, and No. 14, a cakewalk. All are emphatically worth the pianist's while. Etude No. 2 is a rapid wrist-study, a more delicate and poetic development of the technical features which mark Schytte's well-known "Over the Steppes." No. 6 is an *Allegro giocoso*, with a fine, marked melody, and passage-work development in both hands. The étude in waltz-form is a richly chromatic and effectively intricate thing.

Ignaz Friedman Vienesse in style. And the "Cakewalk" is a decidedly brilliant and entertaining addition to what one might call the "art cakewalk," the type produced by such composers as Debussy, Groves and other modernists when they toy with the loftier possibilities of jazz. It has plenty of color and individuality and is highly enjoyable, even though not intended for practical use in Memphis or Fort Smith!

Playing Up The Caress Motive Arthur Cleveland Morse has a gift for melody, in his piano music as well as in his songs. His "Valse Caressante" (B. F. Wood Music Co.) makes the most, in a delightfully ear-tickling way, of the seductive rhythms and opportunities for suave melody offered by the waltz-form. It is a *quasi lento* waltz, French rather than Viennese, and even those who look askance at the more lightly euphonious could not deny its grace.

Two Direct Melodies In "The Land o' the Leal" by W. G. Yule and Cora Willis Ware's "A Rose for My Adoring" (Clayton F. Summy Co.) we have two songs that make a direct appeal by reason of their easy, singable melodies and natural unaffectedness. The first is Scotch-colored, the second, very simply but expressively written in Americanese, and is published for high and for low voice. Both should be successful.

A Spanish Piano Method For Beginners A "Metodo Moderno de Piano para Principiantes" (Modern Piano Method for Beginners) by Flora Mora (G. Schirmer) is a contribution by a distinguished and successful Cuban pianist and teacher to the Spanish editions which, even before the war, the music-publishers of the United States were introducing in the Latin-American countries. In its arrangement the method conforms to the best ideas and ideals for the more modern teaching of the instrument to the beginning student, and is based upon purely technical principles. There is an excellent introduction, which covers the aims and manner of use of the book, and a series of fifteen really admirable half-tones shows the position of the hands and fingers on the keyboard. The text is in Spanish throughout. It is quite possible that American publishers who, by reason of their more advantageous printing facilities, are able to supply our Latin-American neighbors with the educational and other works in music which they need, are doing more good, constructively, than official visitors who deal only in the Dead Sea of diplomatic platitudes.

F. H. M.

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BALTIMORE ACCORDS OVATION TO KREISLER

Violinist Rouses Capacity Throng to Ecstasies—Matzenauer and Others Heard

BALTIMORE, MD., Dec. 15.—At the second concert of the Wilson-Greene series the Lyric was taxed to seating and standing capacity with the entire stage filled to hear Fritz Kreisler, with Carl Lamson as accompanist, present a program that evoked real joy. Indeed, Kreisler disclosed such art that this large audience became wildly enthusiastic and the long program of familiar

pieces was appended with many extra numbers played in an inimitable manner. The ideal reading of the Franck sonata gave the audience ample measure of sentiment, which was applauded loudly.

The initial appearance of Pasquale Tallarico, the new member of the faculty at the Peabody Conservatory at the sixth Peabody recital, Dec. 3, was witnessed with much interest by the local music lovers. The newcomer was welcomed warmly and his pianistic mastery was quickly recognized. The abundance of technique and musical understanding of this young American pianist was thoroughly shown in this first local recital.

Mme. Margaret Matzenauer, contralto, with the assistance of Frank La Forge, pianist, appeared at the Lyric, Dec. 4, under the management of the W. A. Albaugh Concert Bureau. A small audience heard this fine artist and her assist-

ant present a program of serious songs which received lofty interpretations.

Carpenter's "A Pilgrim Vision" was heard for the first time in Baltimore at the Philadelphia Orchestra concert which took place at the Lyric Wednesday evening, Dec. 8. From the opening measure to its end the audience listened to the work with polite interest. But the reception extended it seemed to show that the Puritan picture met with little appreciation from the local mind. The Brahms Double Concerto for Violin, Cello and Orchestra gave fresh interest to counteract the effect of dullness of the Carpenter piece. Thaddeus Rich and Michel Penha were the soloists and gained enthusiastic appreciation for their artistic efforts.

Owing to the delayed arrival of the concert grand, the audience at the Ysaye recital given at the Lyric, Thursday evening, Dec. 9, under the direction of the Albaugh Concert Bureau was forced to wait more than an hour before the program was begun. But this patience was rewarded by the dignified performance that the Belgian violinist gave. His noble style made an imprint and the attention of the audience plainly showed that such art had its distinct appeal.

Cecil Fanning, baritone, and H. B. Turpin, pianist, were heard in an interesting program at the seventh Peabody recital, Friday afternoon, Dec. 10. Mr. Fanning earned applause through his narrative style and declamatory manner.

Katherine Simmermann, a young local pianist, made her début at Stieff Hall, Tuesday afternoon, Dec. 8. She has received her musical training at the Peabody Conservatory of Music, being a pupil of Harold Randolph. Her initial professional recital was heard with interest by a large audience.

Mrs. A. Lee Jones, soprano; Herbert Bangs, violinist, and Howard R. Thatche, pianist, gave a joint recital at Stieff Hall, Dec. 7.

F. C. B.

SAN FRANCISCANS HEAR NOVEL WORKS

Hertz Introduces French and Russian Scores—Joint Recitalists Admired

SAN FRANCISCO, Cal., Dec. 6.—It would be difficult to arrange a more attractive program than the one presented by Charles Hackett and Raoul Vidas at the Scottish Rite Auditorium on Sunday afternoon. Both artists won their audience from the beginning. Repetitions and more encores than the program numbers were demanded. Seneca Pierce and Sol Alberti were splendid accompanists. The concert was under the management of Frank W. Healy.

The San Francisco Symphony offered two new attractions at the Friday and Sunday concerts. Chausson's beautiful Symphony in B Flat made a lasting impression, and the same may be said of the "Variations on a Russian Theme," which was written by six different composers, Artzibucheff, Vithol, Lyadoff, Rimsky-Korsakoff, Sokoloff and Glazunoff.

The lectures on the programs of the orchestra are an important feature. These are given for the public at the Public Library under the direction of the Music Department, by prominent local musicians.

George Stewart McManus, who, while a resident of San Francisco, is well known as a pianist on two continents, was the soloist at the Sunday morning concert with the California Theater Orchestra. He gave a splendid reading of the beautiful Schumann Concerto in A Minor in which he was ably assisted by the orchestra under Hermann Heller's direction.

The last program of the San Francisco Musical Club consisted of Dutch, Belgian and French music and was finely illustrated by a chorus of ladies. Solos were by Mrs. Glenn H. Woods, soprano; Mrs. Petre J. Merck, pianist, and Majos Fenster, violinist, with Violet Fenster Blagg as accompanist.

The Girl's Alumnae Association of the San Francisco Girls' High School gave a delightful program on Saturday afternoon under the direction of Mrs. Lydia Lister. Musical numbers were by Pauline Davis, Dorothy Brickman, Elaine Tichnor, Alice Thompson and Mrs. Edward R. Place.

Josephine Swan White, whose readings with musical settings have been greatly enjoyed in San Francisco and the Bay Cities gave an interesting program at the St. Francis Hotel on Tuesday evening. She was assisted by Fern Backman, pianist, and Carl Edwin Anderson, tenor.

The Tivoli Quartet, A. Cerra, tenor; G. Cecotti, tenor, E. Porcini, baritone, and F. Figone, bass, are giving the patrons of that popular theater a treat of real Neapolitan music this week.

Emilie Illsley McCormack was soloist with the orchestra under Bernat Jaulus at the Palm Court of the Palace Hotel on Sunday evening.

Elsie De Voe Heard in Musicale at Diplomat's Home

Elsie De Voe, pianist, was cordially received as soloist at a musicale given recently in the home of John Henry Hammond. Miss De Voe has also been engaged as studio accompanist of Purdon Robinson, vocal teacher. She gave admirable support at the piano to many of his pupils who appeared in recital at his New York studio on Dec. 5.

Winifred Hazelwood, a pupil of Karl Kirksmith, is cellist with a trio now on tour which appeared recently in Dayton, O.

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"Carmen" Second Offering in Quaker City's Operatic List

Martinelli Wins First Honors in Bizet Work — Farrar as "Carmen"—Departures from the Original Composition

PHILADELPHIA, Dec. 13.—The spell of "Carmen," the inextinguishable vitality of book and score, triumphed over an assortment of obstacles when Bizet's immensely popular work was given at the Academy of Music on Tuesday evening as the second offering in Mr. Gatti-Casazza's Philadelphia series. The favor with which the performance was received suggests that an interpretation respectful of dramatic exigencies, of the original text of the libretto, of atmospheric values and of the score as devised by the composer would be hailed with something akin to rapture.

It cannot be reasonably expected that ideal incumbents of the title rôle can be found for the asking. Without exploring too far into the past it may be said that the memories of Calvé and even Zelie de Lussan are embarrassingly acute. None of the recent portraits of the gipsy cigarette girl have even approached the suburbs of the earlier standards, but the difficulties of the situation are on the whole pretty charitably realized.

Geraldine Farrar's presentation of the name part, although lacking in comprehensive consistency has its moments of merit. The public is not exacting concerning Miss Farrar, and her vivid sense of superficial effect is regarded as compensation for other shortcomings.

Remediable errors, however, lend another aspect to the singular plight into which a magical work has fallen. Why, for instance, does Miss Farrar make her first entrance showily from the bridge? The Meilhac-Halevy libretto plainly states that she "appears at the door of the manufactory, led by *Don José* and followed by two dragoons."

Why does *Micaela* discard the blue skirt to which the text makes such frequent and pertinent allusion? Why is the note of realism jarred by the interpolation of a "set" ballet, lifted from "L'Arlésienne" in the street scene before the bull ring. The music, it is true, is exquisite, but its bucolic flavor, at least in two of the excerpts, is unmistakable and scarcely expressive of the Sevillian passion and color. Why are the first act numbers of *Morales*, beginning "Attention!" and the second act dialogue between the Lieutenant and *Lillas Pastia*, so necessary to a clarification of the plot, omitted?

Carmen, an *opéra comique* par excellence, has in fact been "grand operatized," overwhelmed with convention, exiled from its fundamental field—that of compact lyric drama, exhibitive of elemental emotions elucidated by action and music. There are, indeed, moments in the work as modern as any in "Louise," but as given under Metropolitan auspices to-day "Carmen" is made to conform with ponderous conventions, beclouding its inherent sincerity. The fit is not good.

First honors on Tuesday evening unequivocally went to Giovanni Martinelli, whose acting has authority and taste, whose singing, reaching a climax of loveliness in the "Flower Song," was fluent and charming. Miss Farrar contributed her curiously patchy performance with its flashes of fine dramatic veracity and its lapses into the showy sensational.

The bizarre splendor of her second act

and third-act costumes deadened the thrill that should accompany the vision of the gorgeously arrayed *Carmen* at the *corrida*. Her tones, although usually true to the pitch, were of a familiar nebulosity.

Clarence Whitehill, admirable in presence and satisfying in his conception of *Escamillo*, struggled courageously with his vocal *pièce de resistance*, but not victoriously. It must be acknowledged, however, that the "Toreador" song has not been really well delivered by any baritone heard here in several seasons. There were capital performances of the auxiliary rôles, and if *Micaela* be called one of these it received most considerate treatment from Alice Miriam. This new artist possesses a well-trained soprano of appealing quality. Robert Leonhardt was the *Dancairo*, Octavo Dua the *Remendado*, Giovanni Martino the *Zuniga*, Mario Laurenti the *Morales*, Mary Mellich the *Frasquita*, and Frances Ingram the *Mercedes*. The quintet in act two was given with captivating spirit. Rosina Galli and Signor Bonfiglio danced delightfully. Albert Wolf's masterly reading of the score atoned for many shortcomings of the production. The effect was musical enchantment of the most potent order.

H. T. C.

FORT WORTH FORCES PRESENT TEXANS' WORKS

Harmony Club Gives Program Devoted to State Musicians—Hold Honorary Luncheon

FORT WORTH, TEX., Dec. 20.—Unusual in the annals of Fort Worth musical events, especially in the manner of presentation, was the Texas composers' program given recently by the Harmony Club with Mrs. Louis Morris as chairman.

Although some sort of composers' program has for many years been an annual affair with the Harmony Club, it was given this year with a larger scope, using compositions of artists from other Texas cities, in many cases presented by the composers themselves, or at least accompanied by them. The concert itself was a distinct achievement and appreciated by an audience of at least 500 musicians and music lovers who perhaps received a better idea than ever before of the wealth of native talent in the Lone Star State.

Composers whose names appeared on the program were Carl Venth, David Guion and Katherine Blair Clarke, W. J. Marsh, E. Clyde Whitlock and Viola Beck.

Much credit is due the artists who came from a distance to appear on the program, some coming several hundred miles, and all of them, without exception, gave of their best for the occasion.

At noon of the same day the Harmony Club gave a luncheon to the visiting composers and artists and new members of the club, which was attended by more than one hundred prominent persons. Among the speeches made at the luncheon the most notable was that of Carl Venth, distinguished director of the Harmony club. Mr. Venth told in an inter-

esting way of his experiences in New York City as a young man.

At the luncheon Mrs. John F. Lyons, president of the Harmony Club, called attention to the two great steps which are destined to give a great forward impetus to American music, the National Conservatory of Music Bill now before Congress, and the recommendations of the National Association of College Presidents that endowed institutions should provide a fellowship for musicians and artists of known talent in order that their time may be fully given to developing their expressions of art.

C. G. N.

PIANISTS ASSIST DETROIT FORCES IN BUFFALO VISIT

Maier and Pattison Present Novelty—Local Organization in Concerts During Week

BUFFALO, Dec. 10.—The second of Mai Davis Smith's subscription series of concerts, presented the Detroit Symphony Orchestra under the direction of Ossip Gabrilowitsch with Guy Maier and Lee Pattison as soloists. Mr. Gabrilowitsch and his forces scored brilliantly in a very fine program, while Mr. Maier (who by the way is a Buffalonian) and Mr. Pattison were acclaimed for their superb playing on two pianos of a Mozart Concerto with orchestral setting and also for the admirable ensemble work displayed in Mr. Pattison's arrangement for two pianos of the Coronation Scene from "Boris Godounoff."

The Chromatic Club concert of this week was given by Ruth Lewis Ashley, who sang some Christmas carols and recited Tennyson's "Enoch Arden" with Richard Strauss's musical setting, admirably played by R. Leon Trick. Rhythmic dancing by Helen M. Curtain's advanced class, with an excellent musical setting provided by Beatrice M. Turner, pianist, Louis Heine, cellist, and Joseph Ball, violinist, brought the interesting program to a close.

John Lund's orchestra and his Orpheus Chorus, assisted by Richard Durrette, tenor, and Joseph A. Raszeja at the piano gave the free municipal concert in Elmwood Music Hall the

afternoon of Dec. 12. Compositions by the local composers, Anita Frank and Mary Howard, as well as Bianaca Fleischmann of Hamburg, and Agnes G. Miller of Lockport, were prominently featured.

F. H. H.

BIRMINGHAM CREATING OWN SYMPHONY FORCES

Large Nucleus Already Formed and Organization Progresses Rapidly—

Mary Garden's Concert

BIRMINGHAM, ALA., Dec. 13.—Under the direction of O. Gordon Erickson, community music director, an orchestra of twenty-two members has been built up, and efforts are being made to complete a symphony orchestra organization during the next two weeks. Enough money has been subscribed, owing to the efforts of Mrs. George Houston Davis, president of the Music Study Club, to take care of the salary guarantees for the first year, and there remains only the matter of reaching an agreement with the local musicians and the newcomers who will have to be brought here for the purpose of augmenting the orchestra and bringing it up to the desired strength.

Mary Garden's appearance at the Jefferson Theatre, Monday night, under the auspices of Mrs. Orlene A. Shipman and Mrs. Richard F. Johnston, local managers of the "All Star Concerts" proved an artistic as well as financial success, with the house filled and the greatest enthusiasm evident. Miss Garden repeatedly had to respond to encores, and at the conclusion of the concert she held an impromptu reception on the stage. Gutia Casini, cellist, and Isaac Van Grove, pianist, were the assisting artists.

Local music lovers are now flocking to the indoor "community sing" at the Lyric Theater, on Sunday afternoons in such large numbers that hundreds are unable to gain admission. Last Sunday afternoon it was estimated that not less than 800 had to be turned away.

S. G. B.

Through an inadvertence in the issue of Dec. 4, photo credit to the Bain News Service was omitted under the photograph of Josef Stopak.



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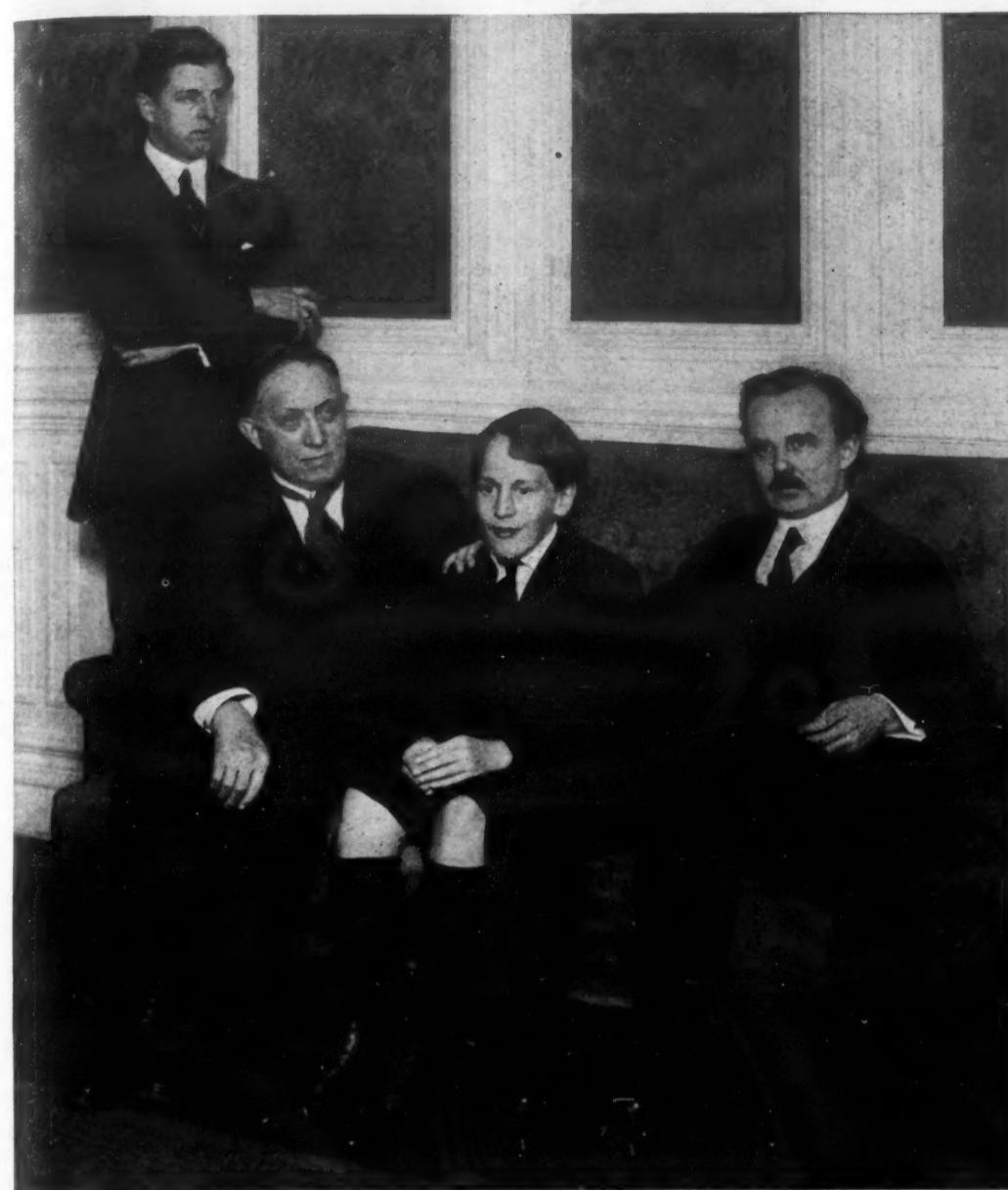
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From Left to Right—Frederick Haywood, Vocal Teacher; Emil Polak, Pianist; Robert Murray; Dr. Frank E. Miller, Throat Specialist

INFANT prodigies no longer come as a surprise in this age of child wonders, and the latest to join the ranks is twelve-year-old Robert Murray. No, he is not a violinist, but a boy soprano, whose voice is said to be phenomenal. Report has it that he learned to sing by imitating the birds in his native city, Tacoma, at the age of two, and he is said to have a range three and a half octaves from the G below middle C, besides which his "bird tones" reach an octave higher. Dr. Frank E. Miller, a specialist of the throat, pronounces him a phenomenon. He is at present pursuing his studies under Frederick Haywood and is being coached in operatic repertoire by Emil Polak. Noted artists who have heard him pronounce him unusual.

Edna Thomas, mezzo-soprano, has in her concerts this season been singing Vanderpool's "Values."

A. Y. CORNELL'S PROGRAMS

Director at Church of the Pilgrims Arranges Christmas Music

Christmas music at the Church of the Pilgrims, Brooklyn, will bring artistic programs at both the morning and the evening service. Corinne Rider-Kelsey, soprano, will be the soloist at the morning service and Grace Kerns in the evening. Mary Kent, contralto, will be heard on both programs. Speroni Guidi and Rudolph Rissland, violinists; G. Imperato, violist; Michel Penha, cellist, and A. Jones, harpist, will also be heard. A. Y. Cornell, musical director, is taking part as organist.

The program at the morning service will include a Romance by J. B. Matthews for instrumental ensemble, a Debussy Andante for string quartet; a contralto solo, "Slumber, Beloved," by Bach; the anthem, "It Came Upon the Midnight Clear," by Parker; a soprano solo, "Rejoice Greatly," from "The Messiah," and a postlude for violin, 'cello, harp and organ, by Deniel. In the evening, the program is to consist of "Exaltation," for violin, 'cello, harp and organ, by Dickinson; the cantata, "Christmas Eve," by Gade, for alto solo, eight-part chorus, string quartet and harp; "Noël," a cycle of ancient Christ-

mas carols, arranged by Eric Delamarre; "The Shepherd's Story," by Dickinson; the Tchaikovsky Andante Cantabile, for string quartet; two old French "Noëls," arranged by Gevaert, and the Handel Largo for string quartet, harp and organ.

REVIVE SWEDISH MUSIC AT ST. ERIK SOCIETY CONCERT

Torpadi and Ljungkvist Soloists at Program to Mark Feast of "Sancta Lucia"

A unique entertainment was given at the Waldorf-Astoria on Dec. 13, to commemorate the Feast of "Sancta Lucia"—the beginning of the Christmas festivities in Sweden. From the moment the soloists and folk dancers, clad in the artistic costumes of bygone days, followed the fiddler into view, singing "You feel your troubles easier in this world, if you have one true friend," to the old folk-song that took them marching out again at the final number, the audience was under the spell of history fading into tradition. None of the songs or dances is less than 500 years old; many of them are ageless.

"Weave, weave the broadcloth," an old song-play which in various dance turns shows how the weaving of the old homespun cloth called *vadmal* was produced in olden times, brought interrupting applause, as did the very typical dance of proposal, "Simon of Selle wants to propose." The note of mystic interest came when the white-robed *Sancta Lucia* came slowly into the darkened room, her hair bound with a heavy wreath of ivy; five lighted candles on the top of her head. To the soft accompaniment of the singers, she walked before the audience, offering the cup of coffee and the piece of cake on the silver tray she carried. In the very early morning of every Dec. 13, so the legend goes, *Sancta Lucia*, who was burned at the stake and later canonized, personifying the spirit of giving, thus visits every home.

Greta Torpadie and Samuel Ljungkvist sang a group of folk-songs, somber and gay, to the accompaniment of the harp.

The St. Erik Society, of which Dr. Johannes Hoving is president, arranged the program. Mrs. Hoving, chairman of the entertainment committee, gave an interesting introductory talk on the folklore, songs and dances. L. W.

UNIQUE "MESSIAH" GIVEN

Christian Science Institute Produces Work with Pianos Accompanying

"The Messiah" without an orchestra is like a Christmas pudding without sauce; certainly a daring venture. The Oratorio Society of the New York City Christian Science Institute tried it in Carnegie Hall on Tuesday evening, Dec. 14, with choral forces imposing in their numbers, but with nothing but three pianos to provide the accompaniment.

In a prefatory way, the conductor, John Warren Erb, explained that the interpretation would be of a "spiritual" nature and asked that there should be no applause. The work was approached with very evident sincerity, and, in the circumstances, the performance scarcely calls for critical appraisal. The soloists were Mrs. Josephine J. Percy, Kitty Cheatham, Vida Millholland, Mrs. Esther Wendell, Mrs. Harriet Foster, Agnes Reifsnyder, J. Steel Jamison and Miles Bracewell. Mary Ray Pinney, pianist, was assisted in the accompanimental work by Mme. Ella Backus Behr and Mrs. Mary Ballard Bracewell. P. C. R.

Former Member of "Musical America's" Staff Weds Magazine Writer

May Stanley (Mrs. Merle Crowell) formerly and for a number of years a member of the staff of MUSICAL AMERICA, and Elmer Brown Mason, a well-known magazine writer, were married at Good Ground, Long Island, on Nov. 25. Mr. and Mrs. Mason will make their home for the present in New York.

Mishel Piastro to Give Third Recital Christmas Night

Mishel Piastro, Russian violinist, will give his third New York recital at Carnegie Hall on the evening of Dec. 25. This will be the fourth time that he will be heard by a New York audience, having in addition to his recitals appeared recently with the National Symphony at the Hippodrome.

Florence Bodinoff

to Secure Novelties
in Her Native Land



Florence Bodinoff, Danish Soprano

At the conclusion of her present New York concert season, Florence Bodinoff, Danish soprano formerly of the Copenhagen Opera Company, will return to her native country in March. During her stay there Mme. Bodinoff will search for novelties to be included in her all-Scandinavian and Finnish program which she will present in her New York recital planned for next season. Coming to New York from Minneapolis a few seasons ago prior to which time she made a number of successful Middle Western appearances with Hugo Kortschak and Richard Czerwonky, violinists, Mme. Bodinoff has since won marked recognition in many Eastern engagements. Among her recent successes was a recital in Aeolian Hall, New York, last month and at the Irving School in Tarrytown, N. Y., on Dec. 11, where she won a re-engagement scheduled for February.

In his recent recitals at Anderson, S. C., and Hammond, La., Cecil Fanning, the noted American baritone, has been singing Frederick W. Vanderpool's "Then Speak." The song is a setting of one of the baritone's own poems.

A Tribute to

Samuel Thewman

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of the

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Jeanne Gordon

Contralto

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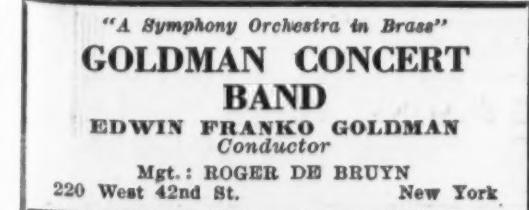
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American Audiences Are Freeing Themselves From Dependence on Critics, Says Mme. Valeri

Noted Vocal Teacher Finds Auditors Becoming Their Own Judges — A Criterion from Criticisms — Swinging the Country's Musical Center—Ravinia Park in New York

AMERICAN audiences are breaking their shackles; in other words they are freeing themselves from their utter dependence on the critics, according to Mme. Delia Valeri, one of the best-known of New York vocal teachers.

Mme. Valeri's duties have not allowed her the leisure of an eight hour day. The writer saw her after nine hours of constant lessons, yet she gracefully submitted to the overtime work of discussing American audiences, with the genial and well-known Mr. Valeri completing the trio.

"Yes," said Mme. Valeri, "American audiences are becoming educated. Time was when they depended on the word of the critics as law, and some five critics in New York practically controlled the career of an artist. Now this is no more. It is true the word of the critic is hearkened to, especially in the smaller localities, but now an adverse critique does not forever curb an artist's career. Audiences are beginning to judge for themselves, and they even venture to disagree with the critics. I notice this among my pupils. They say to me, 'Such and such a critic said this, but I disagree with him; I thought otherwise.' This immediately shows progress and growth."

"In Italy for instance, the critic is more of a chronicler than a judge. The audiences do their own criticism. If they like an artist during a performance, there is no end of adulation, but if they don't, the singer had better beware. From the gallery come very definite opinions of what they think, and the more aristocratic people in the parquet denote their disapproval by a low and continuous hiss."

"I admit that this is a hard method but it certainly has the effect of keeping the misfits off the stage. I think it is far more effective than even the dictatorial power of the half dozen critics."

"Not that I condemn the work of the critics. I believe that modern standards should be high and that they should aim to lessen the tremendous numbers of young people who are rushing heedlessly into artistic careers. There is a perfect plethora of women anxious to get on the concert stage, that have absolutely no qualifications for it. I think these should be thoroughly discouraged—faint praise only encourages them the more."

Change in Musical Center

"I found this increase of judgment to be the case also in the west where I taught this summer, for instance. I found a tremendous interest awakened everywhere in music, and a considerable and stable musical judgment growing up among musicians independent of the critics. Chicago I found becoming a veritable center of music, and it is my belief that a few years will see the center of musical activity in this country swinging westward and Chicago becoming the musical center of this country. This mostly because of its geographical situation. In the summer there, too, activ-

ities are alive, what with the summer schools and the Ravinia Park season.

"Take for instance Ravinia Park, that is an institution which might well have its counterpart in New York. Say even in Central Park. Chicago is built round the lake, and hence no park within the city limits is such as to afford a proper amphitheater. But there is no reason why Central Park shouldn't be utilized for this purpose. What we need here is a man with the foresight of Eckstein who will make another such institution in New York, for if we are to further our musical progress in this country we must afford the opportunity for our young artists to be heard, and also offer our audiences the chance of hearing more operas."

Mme. Valeri's conscientiousness as a teacher being especially heralded by those who know her, the talk turned to the relation of teacher and pupil.

"The true teacher gives and gives constantly," said Mme. Valeri. "I, for instance, have given up going to the public performances of my pupils because it enervated me too much. It is a terrific strain on the conscientious instructor; here, she observes a phrase that the pu-



Mme. Delia Valeri, New York Vocal Teacher

pil was not certain of, or here is a note that he did not sing clearly at his lesson; and before it is over the teacher has lost all energy. Another thing, I do not

believe in giving public recitals. It loses too much time. The pupil is constantly thinking of her 'piece' for the occasion, and this not only distracts from her own work, but makes her self-conscious."

That Mme. Valeri's diligence in regard to her pupils has paid, however, is evidenced not only by the constant demand on her time, but by the fact that this summer she has been "coerced" into postponing a long-anticipated trip to Europe in order to assume again her classes at the Chicago School of Music, which last summer brought a veritable legion of pupils into the Windy City.

F. R. G.

CLEVELAND ORCHESTRA CELEBRATES BIRTHDAY

Players, Leader and Mrs. Hughes Honored at Second Anniversary Concert

CLEVELAND, OHIO, Dec. 11.—The Cleveland Orchestra celebrated its second birthday to-day at the matinée performance (the second in the sixth pair of the regular concert season). As the players took their places there was to be seen a white flower in the buttonhole of each man, and a large chrysanthemum in that of the conductor. After a splendid performance of the Brahms C Minor Symphony a basket of roses was presented to the orchestra, and another to Nikolai Sokoloff, who has accomplished remarkable results in his directorate of exactly two years.

There were then calls for Mrs. Hughes, who came forward and was introduced by Mr. Sokoloff as the "Mother of the Orchestra." Mrs. Hughes coming to the stage from her box remarked that "she had never expected to raise such a large family, but was delighted that it had been made possible for her to do it." She was presented with flowers from the original twenty-four members of the orchestra now performing with the great body of ninety men that has been recruited this season from among the members of the principal orchestras of the country. Several other floral offerings were presented to her. In a speech from Mr. Sokoloff thanking Cleveland for its generous financial support of the orchestra and urging popular attendance for symphony concerts as well as "Sunday Pops" he said, "Don't be afraid of the word symphony. It means greater and higher enjoyment than any other form of music. We turn away people by the hundreds on Sundays. We have plenty of room (as yet) on Thursday evenings and Saturday afternoons."

A. B.

HOUSTON JOINS ANNUAL "MUSIC WEEK" MOVEMENT

Inauguration Under Direction of Girls' Musical Club Is Notably Successful

HOUSTON, TEX., Dec. 11.—The inauguration of an annual "Music Week" in Houston under the auspices of the Girls' Musical Club has been most successfully accomplished. In this seven days' period of musical exercises every class participated. Beginning on Sunday, Dec. 5, with special choir programs and sermons on music's beneficial influences delivered from the pulpits of all the churches in the morning, with a concert at the Camp Logan Red Cross hospital in the afternoon and an organ recital in the First Methodist Church, with solo numbers of song and violin added in the evening, the succeeding days of the week were each marked by two to three fine programs given in the large music houses, big factory rooms, dry-goods lunch rooms, charitable institution buildings, the City Auditorium, the public school auditoriums and private homes. The managing committee was headed by Julia Frankel as chairman and she had as her assistants Mrs. E. L. Flowers, Mrs. H. A. Bybee, Mrs. John Freeman, Mrs. Anna Clyde Plunkett, Mrs. J. W. Bentley, Idale Sinheimer and Violet Lipper. W. H.

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Is Concert Ambition Supplanting That for Opera?

Frances Ingram, Contralto of the Metropolitan, Believes So—Says Entire Programs in English Will Soon Be the Rule—Singer's Chance to Touch the People Is All in Concert Work

"HELLO, Mar—gar—et! Whad—daya think, Margaret, they ain't no lights!"

The announcement from above-stairs was followed by a shriek of laughter, in which the interviewer could not guarantee that the lady climbing upward in front of her did not join. This lady is the living-companion of Frances Ingram, contralto, of the Metropolitan Opera Company, who has become connected also with the concert-field, particularly in the West and Middle West, where she is said to be "going over strong."

It was five o'clock of a winter afternoon, just the hour when Jersey commuters and Bronx dwellers are filling the streets and looking up, if they have a moment to spare, at the windows of the old residences, some of them now turned into two- and three-room apartments, which line the streets between Fifth and Sixth Avenues in the upper Thirties, the Forties and the Fifties. Those squares of light signify, to Jersey commuters and Bronx dwellers, life made livable by release from worries about coal, leaks, and, yes, even lights.

Those windows of Miss Ingram's and her friend's apartment which give on the street may have been the object of some such covetous glances even as the singer spoke. Though it was in the front room that the switches wouldn't operate, there was light a-plenty in the dressing-room behind, and the leaving open of the communicating door admitted radiance ample to flow across the room to the long front windows, whose shutters now and then banged in the wind.

"Some landlady, I'll say," Miss Ingram chanted, refrain-like, as she tended shutters or made new attempts on the switches. From each such venture she came back with unchanged good humor to her easy-chair.

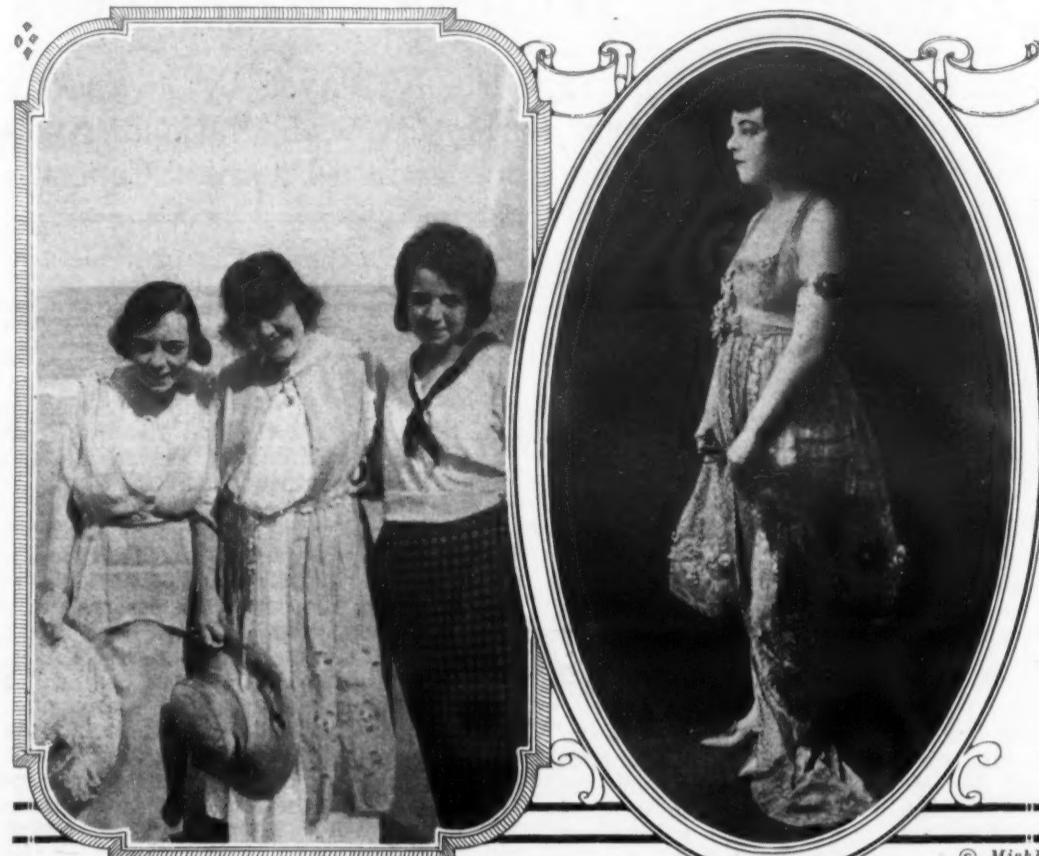
"I'm not all wrapped up in this singing game," she declared on the occasion of one such return. "If my luck should go on strike, I shouldn't need to make my living with farewell appearances, you can just bet. If I couldn't put it over big in singing, I'd be willing to take up anybody's bet on my ability to handle real estate propositions better than some people I could name!"

Amusing, to say the least, in view of the reports which have come out of the West about Miss Ingram's success in concerts! The contralto has been a member of the Chicago Opera Association and the Metropolitan Company, but though she has made a success of her operatic work, it has not been of star calibre. This type of singer, who finds his—or her, more frequently her—greatest satisfaction in appearances which allow of the utmost intimacy of contact between artist and audience seems to be supplanting that of the operatic aspirant, willing to take the flowers and other kind attentions of personal friends for the genuine approbation of the public.

Type of American Singer Changing

Does Miss Ingram think a change is coming over the spirit of the American singer? Few singers theorize much, even about their own work; Miss Ingram is clearly not a cerebral. But she has a certain courage which not many professed intellectuals can show. When she does take the trouble to think a thing, she thinks it with all her mind and her body too, and there perhaps is the secret of her concert success. She "certainly does believe the type of American singer is changing. In fact, it's already changed."

"Margaret," who is from Tulsa, Okla., knows a lot about what the people think out through the country, and she corroborates Miss Ingram in her declaration that if ever the operatic dream was cherished to any considerable extent in the great American hinterland, it is so no longer.



Frances Ingram, Contralto, of the Metropolitan Opera Company, With the Pianist Friend, Who Lives With Her in New York, and Her Sister. On Right: Miss Ingram as Concert Audiences See Her

"Once," in the Oklahoman lady's experience, "when there was some opera company coming out our way, a lot of us girls had to go around among the business men and canvass for support for the performances. They thought we were just a regular joke. They'd say, 'Oh, if you were asking us to listen to something we could understand, we might take a look in on it!' But this wop stuff is all over our heads.' And I guess they would just as soon it stayed so. They're not half so cracked on opera as people like to tell you."

"And they aren't lowbrows either." Miss Ingram comes to their defense. "I want to tell you that out in Lincoln, Neb., the local management of my concert wanted a program so heavy that I was a rag when I finished it. Of course I pretty generally always put an aria or two on my programs, because that's come to be expected, and I don't believe in making a freak of yourself. I sing 'Mon cœur s'ouvre à la voix,' for instance, out of 'Samson et Dalila,' because that's been sung around so much that people have got a kind of hunch what it's all about. The other arias out of that opera I find are Greek to them."

Telling Them About It

"One thing I like to do is to give a little talk before I sing an aria or a song in a foreign language. What do you suppose it means to a lot of Mid-Westerners to hear me get up and sing

"Lungi dal caro bene"? Nothing, I guess, unless I tell them what they'd be hearing if I were singing in a sensible language like English. Mark my words, the time isn't very far off when the demand will be not for a group of Italian, a group of French, or a group of anything else but English; just as sure as I'm alive—" a strong figure, but let it stand!—"the day is coming when people are going to ask for programs all in English, and they're going to kick if they don't get them. The demand is rising for better song translations. Everything's working toward this goal of programs all in English."

Miss Ingram is giving ninety concerts this season, besides her regular operatic work, and she ought to know. It is just possible that singers like Miss Ingram are now preparing and will constantly more prepare the way for a popular operatic movement in America. That of course will be but a subsidiary feature of their work in concerts, and it can be valid only in so far as their concert work is undertaken with an absolute sincerity and enthusiasm for its own sake. That is how Frances Ingram seems to be undertaking hers.

"You can quote me," she says, "as saying, and being willing to say anywhere, that in this country at the present time the singer's chances to do big work, to touch and satisfy the emotions of the people, are on the side of concert work, not opera."

D. J. T.

NEW CONCERTMASTER IN BOSTON DEBUT

Monteux's Assistant Impresses —Two Novelties Heard —Hempel Enchants

BOSTON, Dec. 18.—Interest in the eighth program of the Boston Symphony centered about the Boston début, as soloist with the orchestra, of Richard Burgin, the new concertmaster. Mr. Monteux's characteristic predilection for the presentation of new works was reflected in the program for the orchestra. Beethoven's Overture, "Dedication of the House," was the only number to suggest the fact that the 150th anniversary of the birth of the composer was being commemorated. "In the Faery Hills," a symphonic poem by Bax, was presented for the first time in America; and Balakireff's "Islamey," Oriental Fantasy (orchestrated by Alfredo Casella), received its first Boston performance.

The Brahms Concerto in D Major, for Violin and Orchestra, was Mr. Burgin's choice. A young man of artless and engaging stage presence is this artist. As soon as he commenced to play, his unconcern was transformed into intense earnestness, a trait that characterized

all of Mr. Burgin's playing. His tone was fervent and warm, of great depth and carrying power. But fortunately he did not overplay volume of tone. Instead he displayed an unusual range of dynamics. Poetic and caressing as the soloist was in the lyric passages, contrastingly tempestuous was he in the dramatic moments. Yet he did not strike tonal bottom, as is often the case with the over-zealous. On the contrary, his tone was always tipped with fire, and in the soaring music was of intense beauty and sweetness. To interpret the reflective and philosophic music of Brahms is no easy task. There are no devices to catch popular fancy in his music; only real artistry can make it live. Mr. Burgin must be highly commended for his thorough and convincing interpretation.

Mere conventional and threadbare phrases will not suffice to describe the art of Frieda Hempel, who sang in Symphony Hall on Sunday afternoon, Dec. 12. It is far from enough to say that she sings gloriously, phrases exquisitely, and interprets convincingly; for while she does all these, she does more—ininitely more. To listen to her is to experience, without exaggeration, the deliciousness of heavenly auditory imagery. The irresistible blandishments of her voice and personality would ensnare and transfix the most circumspect reviewer. Impassioned ejaculations of ecstatic

reminiscence were the inevitable reaction after the concert.

On Sunday, Dec. 12, in Jordan Hall, Mme. Francisca Catalina, soprano, and Eumenico Blanco, baritone, were heard in a recital of Spanish classic music and opera. Many of their compatriots were in the audience and warmly greeted the artists. Mme. Catalina possesses a sweet coloratura voice, and uses it with excellent musicianship. Mr. Blanco assisted effectively. A. Guerry and Jesus M. Sanroma accompanied. The latter, a young Bostonian, is a highly gifted pianist and accompanist.

The Music Lovers' Club of Boston presented an entertaining program at its concert in Steinert Hall, on Dec. 14.

The MacDowell Club, on Dec. 15, held its second concert of the season. These concerts are always a source of great pleasure.

The Boston Orchestral Players, under the direction of Joseph Boetje, journeyed to Dedham, and there presented, on Dec. 15 a highly attractive program of music at a concert "for everybody," under the auspices of the Laymen's League. Herbert W. Smith, baritone, and Carl Webster, cellist, were the soloists.

Louis Bennett, baritone, gave a recital in Jordan Hall on Thursday afternoon, Dec. 16. He has a dramatic voice of pleasing resonance and agreeable flexibility. He showed a firm regard for nuances and characterization. The audience was impressed with his sincerity. Alice Waite Bennett accompanied.

H. L.

Post-Holiday Tour of West and South for Walter Greene



Photo by Mishkin

Walter Greene, Baritone

Directly after the holidays, Walter Greene, baritone, will open an extended tour with a joint recital with Frances Nash, pianist, at the Duchess Theater, Cleveland. A second joint recital follows at Keokuk, Ia., under the auspices of the Monday Musical Club, and then Mr. Greene continues with appearances in recital engagements.

Mr. Greene is featuring a group of English songs on each of his programs throughout his tour. Among them, he is including "The Promised Land" and "The Devil Take Her," by Francis Moore; "Sun-swept Dunes" and "Gone," by Rupert Hughes; "Optimism," by Karolyn Wells Bassett and "Little Batusse," by Seneca Pierce. Mr. Greene goes South as far as New Orleans and does not return to New York till the last of February.

Elsie Duffield in Michigan Concerts

Elsie Duffield, soprano, who is head of the vocal department of the Olivet (Mich.) College, has, aside from her teaching, appeared in a number of successful concerts throughout the State of Michigan this season. She, with Miss Eness, an artist-pupil of Josef Lhevinne, at the piano, was cordially received recently in Owasso, Olivet, Three Rivers and at Battle Creek, where she was heard in an interesting program under the auspices of the Woman's League.

Beethoven Holds Sway on Symphony Programs in New York During His Anniversary Week

Bauer Soloist in Philharmonic Memorial Concerts—"Pastoral" Finely Played by Stransky's Men—Samaroff and Gebhard Perform Double Concerto of Mozart with National Symphony—A d'Indy Importation Introduced by Damrosch—Kreisler in a Familiar Concerto

BEETHOVEN dominated the orchestral programs of his hundred and fiftieth anniversary week. The Philharmonic, which began its threefold celebration the preceding Sunday, continued at the Thursday and Friday concerts to play exclusively from that master, Harold Bauer being the soloist on both occasions. The National Symphony did some celebrating on Saturday afternoon, besides offering a Mozart concerto for two pianos, with Heinrich Gebhard and Olga Samaroff the assisting artists. On Sunday afternoon the New York Symphony had Kreisler for soloist and an excerpt from Vincent d'Indy's "St. Christopher" opera as the novelty of the day.

Philharmonic Beethoven Events

On Thursday evening of last week—the very date of the master's birth—the Philharmonic gave the second of its three Beethoven memorial concerts, with a program made up of the "Fidelio" Overture, the G Major Piano Concerto and the "Eroica" Symphony. Harold Bauer was the soloist. He played the concerto—in some ways the loveliest of the five—beautifully, with extraordinary grace of poetry, chiseled purity of melodic enunciation and an intimate and unfailing perception of its moods. The externals of his reading were made to conform lovingly to the spirit of the work. The symphony received reverential and dignified treatment and Mr. Stransky rose to poignant eloquence in the funeral march. H. F. P.

Friday's Concert

The clamors of some folk over an imagined superfluity of Beethoven are certainly not justified by facts. No composer is heard oftener in local concert halls and yet, when the Philharmonic finished up its threefold Beethoven jubilee on Friday afternoon of last week, every seat in the hall was occupied, while standees were numerous and as deeply engrossed as though it were a question of some new disclosures. Actually, the recent birthday rites seem to have quickened public interest in some of the master's most familiar works. They have been listened to with a new enthusiasm and a new attention, as it were. One scarcely recalls when the "Pastoral" Symphony, the "Emperor" Concerto or the "Leonore" Overture held an audience more powerfully spellbound than they did last Friday.

The music was beautifully performed—all of it. Perhaps nobody has ever overwhelmed us with the storm in the "Pastoral" as Mahler used to do. He made it as realistic, as thrilling, as cumulative as the tempest at the opening of Wagner's "Walküre." On the other hand, Mr. Stransky's poetic and graceful rendering of the scene by the brook eliminates all suggestion of length and diffusiveness. The movement breathed loveliness on this occasion.

Harold Bauer's performance of the "Emperor" Concerto was big, dominating, noble in sentiment—broad in its outlines and massive, yet always marked by warmth of color and clarity of phrase. But again, as on the previous evening, the ear was disturbed by minute differences in pitch between piano and orchestra. The pianist was given an ovation. Always a Beethoven exponent unsurpassed, his playing this time took on the complexion of a devotional act. H. F. P.

Bodanzky's Contribution

Artur Bodanzky's contribution to the Beethoven anniversary festivities came

last Saturday afternoon in the shape of a program containing the "Eroica" and the sublime Third "Leonore" Overture. Between these masterworks was heard the Mozart Concerto in E Flat (K. 365), for two pianos, played by Olga Samaroff and Heinrich Gebhard.

The symphony received an impressive performance, one imbued with life and vigor; distinctly a reading in which virtues outweighed faults. Charming and refreshing was the pianists' delivery of the Mozart score—a sane, exhilarating piece of music painted with small brushes and clear delicate color. The "Leonore" provided a superb finale. B. R.

Damrosch Plays d'Indy Novelty

Walter Damrosch gave local music-lovers their first taste of Vincent d'Indy's miracle-opera, "La Légende de St. Christophe," at last Sunday afternoon's New York Symphony concert in Aeolian Hall. He selected for this introductory purpose an intermezzo or "symphonic interlude" the title of which, "Le Queste de Dieu," indicates its pro-

grammatic nature. The interlude concerns itself with the wanderings of the ferryman-saint and his inquiries and efforts to locate the "King of the World." D'Indy's operatic cantata has dramatic parallels with "Tannhäuser" at many points and the introduction to the third act, which depicts in tone *Tannhäuser's* pilgrimage, undoubtedly served as the French composer's model for this particular number. Inspirationally, however, the two pieces have nothing in common. Massively orchestrated and severe in coloring the "St. Christopher" music is elongated, ponderous and distressingly dull. Brainy and cold, it has that astringent flavor which is d'Indy's hallmark and the several themes composing it lack either plasticity or expressiveness. If this interlude is a fair sample of the opera, the rest were better left unheard. Before beginning it, Mr. Damrosch told the audience it was music which "to be heard once must be heard twice," thereby affrighting some with the idea that he might play it *de capo*, as he once did Beethoven's Ninth Symphony. He contented himself, however, with one of his familiar lecture-recitals and played the themes on the piano.

Real music, in the shape of Wagner's "Faust" Overture and Schubert's "Unfinished" Symphony, preceded the novelty. But what interested the audience more than d'Indy or Schubert was Fritz Kreisler, who gave the concert a resplendent finish with the Tchaikovsky Concerto. He played superbly, and the full house gave itself up to the habitual rejoicings. H. F. P.

Throng Rejoice as Caruso's Voice Weaves Usual Spell at Metropolitan

King of Tenors Sings Twice During Week, Showing Full Possession of Vocal Powers—Sue Harvard Makes Promising Début—Gigli and Chamlee Continue to Garner Prestige and Popularity—Big Audiences for Farrar in "Zaza" and "Tosca"

IN a week otherwise devoted to repetitions, the return of Enrico Caruso after the accident in Brooklyn which caused such widespread alarm, was the topic of absorbing interest in the week of opera at the Metropolitan. The king of tenors sang in "Forza del Destino" Monday night and "Samson et Delila" Thursday night, and on both occasions demonstrated himself in full control of his vocal powers. Geraldine Farrar again proved her powers as a box office attraction by singing to capacity audiences in "Zaza" and in "Tosca." A promising début was that of Sue Harvard, an American soprano, whose attractive voice was heard, though she was not seen, in the off-stage part of the priestess in "Aida." Those who are watching closely the careers of Beniamino Gigli and Mario Chamlee, two new tenors—one Italian, the other American—who have disclosed somewhat similar abilities, rejoiced in the further success of the one in "Lucia" and the other in "Tosca."

"La Forza del Destino"

Besides bringing back Caruso in all his latter-day vocal glory, Monday night's performance of "La Forza del Destino" was distinguished by the very fine singing of three other artists who have been on the sick list. Rosa Ponselle was *Donna Leonora*, and seldom has her unusual voice been heard to better advantage. No other singer of the several who have essayed *Preziosilla* satisfies as Jeanne Gordon does in this part, and she was particularly charming in voice and appearance on this occasion. Giuseppe Danise returned to the cast as *Don Carlos* and was altogether convincing in his dramatic air at the close of the second scene of Act II, though he sang rather too loudly in the duet, "Solenne in Quest'Ora," inasmuch as Caruso was employing *mezza-voce* throughout. The magnificent bass voice of Mardones pealed forth in the convent scene with a sonority and nobility which made listening a joy. Chalmers, Ananian, Paltrinieri, Reschigl and Minnie Egner were others of a competent cast. The ballet, with Rosina Galli and Giuseppe Bonfiglio, again charmed. Mr. Papi conducted. O. T.

Caruso in "Samson"

Caruso's second appearance since his mishap at Brooklyn transpired last Thursday evening in "Samson et Dalila." The beloved tenor sang the taxing rôle beautifully, with a wealth of glorious vocal color. He is singing more discreetly now, and to the betterment of his art. Yet his voice still has the old, inimitable heroic ring. There is only one true tenor-god, and his name remains Caruso.

There was more or less tension among the vast gathering that jammed the house, but the ease with which Caruso sang and the luscious, flowing beauty of his voice, early dispelled lingering fears. He was rousing greeted.

Mme. Matzenauer was thoroughly satisfying as *Dalila* and the remaining rôles were ably disposed of by Messrs. Whitehill, Rothier, Dua, Ananian, Reschigl and Audisio. Albert Wolff conducted. B. R.

Gigli the Star of "Lucia"

Beniamino Gigli, whose popularity at the Metropolitan is not confined to those of Italian persuasion, found in "Lucia"

Friday evening his most favorable opportunity so far this season to display his voice and style. He was successful in stirring his auditors to a high pitch of enthusiasm. His fresh and musical tone, easily produced and used with a grateful sense of melodic profile, easily met every demand of the old-fashioned score, though it again was noted that he did not employ legato where many phrases called for it. He should guard, also, against the prevailing sin of attacking high tones on a lower pitch and sliding to the higher, with almost the effect of a grace note.

Mabel Garrison, not in her best voice, was the *Lucia* of the evening. A program note asked indulgence for her because of a cold, and after the performance General Manager Gatti-Casazza thanked her personally for essaying the rôle in spite of her handicap. She sang very attractively, although her difficulties were manifest in her upper tones and in deviations from pitch. Others in the cast were de Luca, Mardones, Bada, and Paltrinieri.

"Lucia" was followed by the ballet, "Il Carillon Magico," with Rosina Galli, Bonfiglio and others. Mr. Papi conducted. O. T.

"Aida" Has Its Purple Patches

There was not a great deal in "Aida" on Saturday afternoon to thrill the regular opera-goer. The performance failed to approach the brilliant success achieved with the Verdi work on the second night of the season. There were some bright spots, however; notably the singing of Destinn in the last two acts, and the radiant *Amneris* of Matzenauer. Destinn has not been happy in some of her work this year, although her first *Aida* was remarkable enough. At the matinée she opened somewhat feebly. The "Ritorna vincitor" was anything but inspired, and generally she found trouble in the matter of pitch. But in the Nile scene, and later, she came gloriously back and disclosed some of those beauties that spell Destinn in the old magic way. Her part of the "Terra addio" was delightful, but Martinelli was found wanting. This *Rhadames* was not his customary self at all, his vocal light being clouded throughout the afternoon. Nor did Danise repeat his earlier *Amonasro*. He has yet to give us more of that clear, resonant singing that won him favor when he first appeared. Sue Harvard made an invisible début as the *Priestess*, whose voice is heard in the Temple of Ptah. She sang very well indeed, with an ease and clear tonal quality that established her Metropolitan rights; that should bring her an early appearance in the full glare of the operatic sun. Martino was back in his last season's part of *Ramfis* and he invested it with distinction and dignity. William Gustafson replaced Louis d'Angelo as the *King*. The *Messenger* was again the rôle of Audisio. Moranzoni conducted. P. C. R.

Capacity Throng for "Tosca"

"Tosca" on Saturday night, with Farrar, Scotti and Mario Chamlee in the principal rôles, brought another capacity audience. Mme. Farrar and Mr. Scotti repeated their familiar and highly magnetized interpretations of *Floria* and *Scarpia*. Mr. Chamlee sang admirably as *Cavarossi*. His upper tones had a particularly vital ring, and he also demonstrated that he has a legato and such a thing as *mezza-voce*. It is to be hoped that he will guard against forcing, as he is a most promising singer. Lesser figurants were Ananian as *Angelotti*, Malatesta as the *Sacristan*, Bada as *Soleotta* and d'Angelo as *Sciarrone*. Moranzoni conducted.

Graveure Begins New Year in Cincinnati

Louis Graveure, the noted baritone, will open his season for the new year at Cincinnati on Jan. 4. He will open his California tour under the local management of F. W. Healey at San Francisco on Jan. 18. He is scheduled to give a concert practically every evening during February in California. Mr. Graveure's American tour is under the personal management of W. H. C. Burnett.

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PRESENT NEW SINGER AT SCHOLA CONCERT

Nina Koshetz Makes Début in First Lecture-Musicale at Mrs. Astor's

In line with its indomitable quest for the unexploited, the Schola Cantorum and its versatile conductor, Kurt Schindler, presented to America a new artist at the first of the Lecture-Musicales offered in the home of Mrs. Vincent Astor on Dec. 16. On this occasion Mme. Nina Koshetz, member of the Moscow and Petrograd operas under the old régime, made her American début one fraught with signal artistry both in program and in scintillant beauty of interpretation.

Mme. Koshetz, as Mr. Schindler announced in his introduction, has won the plaudits of both Muscovite and Petrograd critics, an unusual feat, since these are consistently at variance. In her program on this occasion she had recourse to what is unquestionably her most sympathetic medium: Russian songs ranging from

those of Glinka to those of Metner and Rachmaninoff. A *Lieder* singer, par excellence, the intimacy of Mrs. Astor's art gallery, possibly even better than a concert hall, enabled her to display her appreciation of tonal subtlety. Of Glinka she presented "Autumn Night" and "The Doubt," the latter with seductive and impassioned strength. The "Eastern Romance" of Rimsky-Korsakoff, as she sang it, was unforgettable, and was appreciated to the extent of a repetition. The mournful, wordless "Vocalise," a manuscript song by Scriabin, and two new songs by Nicolai Metner, "First Loss" and "Waltz"—of interest but hardly of lasting beauty—occurred other moments of indelible art. The rest of her program brought offerings from Varlaamoff, Cui, Rachmaninoff, Gretchaninoff and Glazounoff. Over a voice at once lustrous and colorful, Mme. Koshetz exhibits the control of the born *Lieder* singer, and her upper register possesses qualities penetrantly crystalline. Mr. Schindler gave his authoritative support at the piano.

Mme. Koshetz will have occasion to make a more public début at the concert

of the Schola Cantorum on Jan. 12, when her virtues will be tested in the less intimate spaces of Carnegie Hall.

F. R. G.

Elsie Teal, Pianist, Makes Recital Début

Elsie Teal, a young pianist, appeared in recital before a meager audience at Aeolian Hall last Monday afternoon. Miss Teal attempted no sonatas but showed a remarkable predilection for light, brilliant or rapid music and her principal offerings were a Handel, Gigne, a Scarlatti "Prestissimo," Beethoven's "Rage Over a Lost Penny," Brahms's B Minor Capriccio, Schumann's Toccata, Chopin's A Flat Valse, Ravel's "Jeux d'eau" and Liszt's "Rigoletto" paraphrase. Most of these she played with an agreeably fluent technique and some taste, but with no more individuality than a well-trained pupil. H. F. P.

Rudolph Polk to Play New Work by Arthur Loesser

At his New York recital this season Rudolph Polk, the young American violinist, will introduce a new American composition by Arthur Loesser, the New York composer.

"LADA LAST NIGHT AT CARNEGIE HALL


was choreographic art in its apotheosis. With a torso of undulating charm, arms that were music and toes that were poetry, she of all the dancers stimulated us the most; she was crescendo and pianissimo, she was exotic and ethereal, she was—simply Lada, and that means freedom from the gymnastic and the acrobatic."—H. B. G. in the Pittsburgh Post.



"Over the terpsichorean trail came Lada, the lithe and lilting, in a blaze of fluttering beauty and danced herself into the hearts of everyone present. Indeed, it is questionable if she isn't the greatest exponent of rhythm we have today. . . . These delightful examples of the Viennese Waltz were never so delectable as when she interpreted them. Before them were sufficient with just the Brahms arrangements, but Brahms plus Lada was something to remember."—The Pittsburgh Sun.

"Had she been a fairy from Andersen's Tales she could have been no more enchanting."—The Augusta Herald.

"In all were exhibited her exquisite grace, her thistle down lightness, her marvelous power of interpretation."—The Augusta Chronicle.

"Lada, the dainty captivating dancer, is the epitome of all that is graceful, appealing and charming. Her audience at the Mishler, last night, received her with a warmth and spontaneity of appreciation that brought her before the footlights repeatedly after each number."—The Altoona Times Tribune.

"Upon so well established an artist as Lada any attempt at critical comment is superfluous. Suffice it to say that in everything she is the disciple of beauty and such beauty as lies close to tears."—The Akron Beacon Journal.

"After seeing her performance at Ryman Auditorium last night, Nashville proclaims Lada one of the most artistic and pleasing dancers ever visiting this city. The audience was appreciative and demanded many recalls of the star of the stage. Her future success in Nashville seems so assured that she has been secured for a return engagement this season."—Nashville Tennessean.

"Lada danced away all cares and worries from the minds of her audience at the Ryman Auditorium last night. Unique is a travel-worn word. Distinctive is scarcely less so; yet they apply to Lada. The audience drifted back to 'the time of lilac.' The costume was the most engaging little panniered affair of lilac taffeta topped by a quaint poke bonnet. And the dance was deliciously refreshing and reminiscent. Lada was truly illusive in a brief bit of Will o' the Wisp."—The Nashville Banner.

"After all it is not because of her rare gift for expression that Lada fascinates the throngs who come to see her, but with all the freshness of the Spring Time she typifies, she dances back to tired minds long lost illusions."—New York Evening Mail.

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PRIHODA STIRS THROB AT METROPOLITAN CONCERT

Violinist, on Program with Garrison, Gordon and Chamlee, Is Accorded Ovation

The Metropolitan concert on last Sunday night brought forward three American artists in a program of familiar arias and songs, and Vasa Prihoda, violinist, as the guest of the evening, besides the orchestra under the direction of Giuseppe Bamboschek. Mario Chamlee, one of the new tenors who has found favor with Metropolitan audiences this season, was heard in an aria from "Marta" and in a duet from "Lucia," with Mabel Garrison. His robust voice and splendid artistry did not go unappreciated by the huge audience, and he was persuaded to add an extra. Miss Garrison sang David's "Charmant Oiseau," delivering the music with beautiful voice and exquisite charm. All traces of her cold seemed to have disappeared and she sang the florid music with fine finish and good phrasing and sustained the high note at the close in a thrilling manner. Jeanne Gordon in Meyerbeer's "Ah, mon fils" was riotously received.

The real ovation of the evening, however, was deservedly given to Mr. Prihoda, whose playing was interesting in every detail. He lavished a wealth of tone upon the Tchaikovsky Concerto and succeeded in making parts of it sound unobtrusive. The violinist was more at home in his group of solos with piano accompaniment. He played the Bach "Air" with a broad and virile tone and infused it with a nobility of sentiment which made its performance truly admirable. Yet it was in the Paganini numbers and the extras which he was obliged to add that Mr. Prihoda demonstrated that he possessed all the requisites of a gallery god, even though he did not call into play any of the cheap tricks which they sometimes employ. His technique is impeccable.

The orchestra was heard in three numbers, Borodine's "Igor" Dances proving the most effective. H. C.

Prihoda's Tour Booking

Following his two Carnegie Hall recitals in New York, and his appearance as soloist at the Metropolitan Opera House concert on Sunday night, Dec. 19, Vasa Prihoda, the Bohemian violinist, will be heard in the leading cities of the East before he returns to Europe late in April. Engagements have been booked by Fortune Gallo, Prihoda's manager, in Buffalo, Baltimore, Philadelphia, Washington, Ithaca, Syracuse, Cleveland, Toronto, Binghamton, Montclair, and several other cities. The violinist made his début in Elmira, N. Y., following this appearance with a recital in London, Ont., in both of which cities he was enthusiastically acclaimed.

Chicago Studio Notes

Wyoneta Cleveland, pianist (pupil of Rudolph Reuter), of the Chicago Musical College, has been engaged for a series of concerts with the Kryl Concert Company. Other activities of students of the college include Granville English, student of composition, who is touring with Myrna Sharlow, formerly of the Chicago Opera Association.

J. Edward Martin has been appointed soloist at the Ravenswood Presbyterian Church and Mrs. Frances O'Hayer has been singing for the last two weeks at the Riviera Theater. Both are students in the vocal department.

Lowell Wadmund sang with the Sinai Temple Orchestra, Dec. 1, at Sinai Center.

The School of Opera of the Chicago Musical College gave a performance of the first and third acts of Verdi's "Traviata" Saturday morning in Ziegfeld Theater. The following took part: Soliada Rendon, Olga Leaman, Kennard Barradel, Weldon F. Whitlock, Carroll Kearns, Karl Kaynor and Gaylord Sanford.

Clara Ollen Swoboda has been appointed principal instructor of piano at Ashley Hall, Charleston, S. C., and conductor of the Charleston Symphony.

Corinne Thompson, student in the vocal department, has been engaged for a two months' concert tour with the Charles D. Harte Com

Theodore Kratt, of the faculty, will sing three recitals in Florida during the first week in January.

NEW YORK'S HOMAGE FOR RACHMANINOFF

Russian Composer-Pianist Attracts Throng at Recital in Carnegie Hall

That New York famishes for artistry despite its plethora of musicians, was apparent Sunday afternoon when hosts of music-lovers crowded Carnegie Hall to hear Rachmaninoff. Since his first season here, when he established himself as a prophet of rugged truth, the Russian pianist-composer has remained among the few towering musical figures of our day, a position fortified by his lofty program on Sunday. His playing of the opening Mozart Sonata, No. 9, revealed that sense of noble simplicity and symmetry which is his, while he infused radiance into the five "Songs Without Words" of Mendelssohn works, which lesser lights regard with aloofness.

Followed a group of Chopin, two Waltzes, Barcarolle and a Ballade, less torpid than some prefer to have their Chopin, but gem-like in translucence. A group of his own works included two Etudes—Tableaux, entitled "Marziale," and "Alla Marzia Funèbre"—the first of which may yet be destined to tread upon the renowned Preludes as to popularity, while the second is more sombre but of

greater beauty. His Barcarolle, Op. 10, and Liszt's Rhapsodie Espagnole, interpreted with massive art, ended the printed program, which was considerably lengthened by encores implored by an audience which throughout was more reverent than rhapsodic.

F. R. G.

HOWARD BARLOW LEADS STATEN ISLAND CHORUS

St. Cecilia Club Gives Program of Vocal and Instrumental Works Under New Conductor

The St. Cecilia chorus of Staten Island gave its first concert of the season under its new conductor, Howard Barlow, on Thursday afternoon, Dec. 16, opening its twenty-seventh year. The singing of the club, which is a women's chorus, was admirable, and fully deserved the applause it received. Especially well sung were Bruch's "The Flight Into Egypt," in which Mrs. Ralph R. McKee sang the soprano solo, and Schubert's "Omnipotence," Mrs. John A. Swett and Mrs. William R. Hayward, sopranos, and Helen Young, contralto, singing the incidental trio. Miss Young also sang the solo in Cornelius's "Three Kings Have Journeyed." The chorus was also heard in a medieval Catalonian Christmas song and Henschel's "Morning Song." Others who sang incidental solos were Mrs. A. Mortimer Prall and Mrs. Thomas Garrett.

The chorus is but one phase of the

club's activity, for it gives careful study in its meetings to the works of the great composers, illustrated by members of the club, who play the piano and stringed instruments. Consequently it was possible for the club to present the Schumann Quintet on this program, played by Mrs. Frederick Dessin and Mrs. Arthur G. Buehler, violins; Miss Muys, viola; Miss Hoffman (a guest), 'cello and Mrs. James Haydock, piano. The choral numbers were also accompanied by these ladies in special arrangements of the music made with fine taste by Mr. Barlow.

Mrs. J. Graham Sullivan, contralto, sang two Bach numbers beautifully; Mrs. Reuben P. Sleicher, soprano, songs by Adam and Cornelius; Miss Young, a Fourteenth Century Christmas song, and Mrs. Prall, a Shelley song. Mrs. Haydock gave a splendid performance of Rachmaninoff's G Minor Prelude; Mrs. Walter L. Evans a Schumann piece, and Mrs. Dessin Sibelius's "Valse Triste."

D. G.

Grand Forks, N. D., Hears Christine Langenan

Christine Langenan, soprano, who has just completed a successful concert tour through the South, filled, on her way to California, a recital engagement on Dec. 1, at Grand Forks, N. D., at the City Auditorium. Her program comprised English, French, Spanish and Norwegian songs. In response to the applause she was obliged to give several encores.

MAGDELEINE BRARD RETURNS IN RECITAL

Change Noted in Playing of Youthful French Pianist, After Brief Absence

Magdeleine Brard, the French pianist, came back into local attention at Aeolian Hall last Saturday afternoon. Last year and the year before that she was heard in the likeness of a prodigy. This season she returns a married woman and has exchanged her childish curls for a coiffure resembling Kundry's in the first act of "Parsifal." Her playing, too, is changed, having assumed a boisterousness and a bluster it did not previously possess. The impression created on Saturday cannot be said to have equaled the memorable one of last season.

Miss Brard is a personality and the individual element of her work is undeniable. But she has not matured, or otherwise fulfilled her earlier promises. Her pianism shows dash, massiveness and vitality, but little of the musical charm it used to possess and no repose. She played a Scarlatti sonata, a Chopin prelude, nocturne and Ballade (the A flat) and Schumann's "Symphonic Studies" with a hard touch and tone and without evidences of sincere regard. Chopin was breathless, helter-skelter and deficient in polish or in poetry of mood. She brought greater incisiveness to the Schumann studies, but also some curiously arbitrary nuances and a hard coldness, to boot. Power Miss Brard possesses to a degree almost masculine, but in spite of greater technique and a heightened scintillance and vividness, her performances lack depth and communicative sentiment. She closed with a group of pieces by Saint-Saëns, Debussy, Wormser and Liszt.

H. F. P.

FALK PLAYS IN HOME CITY

Violinist Heard in Philadelphia After Some Years' Absence

PHILADELPHIA, Dec. 18.—Jules Falk, formerly a Philadelphian returned to his home town in his first big recital here in some time and met with an enthusiastic reception. The ballroom of the Bellevue-Stratford held a large audience for his program, which was given for the benefit of a local hospital. Mr. Falk, who left Philadelphia to study in Prague, and who was then a member of the Philadelphia Orchestra under Fritz Scheel, has gained greatly in poise and finish, and his technique is as deft and substantial as ever. He was in particularly good form, playing with a rounded and sweet tone, purity of intonation and capable execution.

By way of novelty he offered an unfamiliar sonata in G Minor by Henri Eccles and followed it with the oft-heard D Minor Concerto of Wieniawski, which he performed brilliantly. Some of his smaller numbers were done with exceeding delicacy, among them Cecil Burleigh's "Ghost Dance," Chabrier's "Scherzo Waltz" and Couperin's "Chanson Louis XI and Pavane." "Chant du Voyageur" and "Dans le Jardin," by Camille Zeckwer of this city, were well received. Malvina Ehrlich, the accompanist, performed her task admirably and won much applause for her playing of the Liszt arrangement of Mendelssohn's "On Wings of Song" and Beethoven's "Scotch Dances."

W. R. M.

Miss Besler to Present Unique Program on Dec. 30

Many novelties will be presented by Miss Bobby Besler at her recital for young and grown-up children on the afternoon of Dec. 30, at the Princess Theater. Her program will include a first presentation of Harriet Ware's "De Little Road to Res," still in M.S., three songs by Howard McKinney written especially for her and "Cautionary Tales" by Liza Lehmann. Miss Besler will appear in costume throughout the entire program. Works of Miss Besler and Adele Beatty, her accompanist, will also be given.

Miss Besler has already been well received in similar programs in New Brunswick, N. J., Plainfield, N. J., and in recital in Boston.

"ERNEST HUTCHESON Gives a Masterly Pianoforte Recital"—H. E. KREHBIEL

New York Tribune, Dec. 14, 1920.

Aeolian Hall Recital, Dec. 13, 1920

"A master musician. * * * A superbly equipped virtuoso."

H. E. Krehbiel, New York Tribune.

"A performance of thrilling power and breadth, * * * of exquisite clarity and delicacy."

Richard Aldrich, New York Times.

"A new disclosure of his admirable art."

Pitts Sanborn, New York Globe.

"A scholarly enthusiast with the fingers of a magician."

New York Sun.

"His intellectual breadth and purity of phrasing were luminous."

New York Evening Mail.

"Luscious tone and faultless fingering."

"An interesting and splendidly performed program."

New York American.

"His performance last night again upheld his fine reputation as an artist."

New York Herald.

New York Tribune (H. E. Krehbiel):

"Masterly pianoforte playing was heard in Aeolian Hall last night—not merely a display of virtuosity in the ordinary sense, but a fine musician's interpretation of fine music, some of it supremely great music, in which understanding, deep insight and affectionate devotion were paired with ample capacity to give it such convincing expression as carried it home to the consciousness and hearts of the hearers. The player was Ernest Hutcheson. * * * a master musician not a pianoforte virtuoso, although what he achieved from a technical point could only have been achieved by a superbly equipped virtuoso."



New York Times (Richard Aldrich):

"There was matter to interest the lovers of the more deeply significant things in piano playing, as well as of the more superficial matters of virtuoso display in the piano recital given in Aeolian Hall last evening by Ernest Hutcheson. The finest moments of the recital were in his performance of Beethoven's great Sonata in C Minor, op. 111, a performance of thrilling power and breadth in the majestic introduction and the fiery first movement, and of exquisite clarity and delicacy in the arietta. * * * The movement is rarely heard played with such technical perfection."

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Stransky Feted on Tenth Anniversary as Philharmonic Leader



Photo by Drucker & Co.

Mr. and Mrs. H. Irion (Yolanda Mérö) Honor Mr. and Mrs. Josef Stransky at Anniversary Dinner. Left to Right: Mrs. Josef Stransky, Efrem Zimbalist, Mrs. F. J. Sprague, A. F. Adams, Mrs. George Hammersley, Paul H. Schmidt, Mrs. Charles Kranich, George Hammersley, Rubin Goldmark, Paolo Gallico, Mrs. Fred T. Steinway, Josef Stransky, Yolanda Mérö, Fred T. Steinway, Alma Gluck, Paul Reimers, Daniel Frohman, Mrs. Paul H. Schmidt, F. J. Sprague, Mrs. A. F. Adams, Charles Kranich, Mrs. Paolo Gallico, Herman Irion

JOSEF STRANSKY'S tenth anniversary as conductor of the New York Philharmonic was celebrated at a dinner given in his honor by Mr. and Mrs. H. Irion (Yolanda Mérö) at Lüchow's on the evening of Dec. 17. Mr. Irion was the toastmaster, with Rubin Goldmark making the chief address of the evening. Mr. Goldmark reviewed the achievements of the society since Mr. Stransky has been at the helm, recalling the fact that his had not been an easy task when he accepted the post formerly held by Gustav Mahler, and found the society all but torn asunder with dissensions within and without. He declared that Mr. Stransky had not only been able to harmonize the various factions, but had also found time to marry an American wife, which he considered somewhat of an achievement!

In his reply, Mr. Stransky expressed his gratitude at the reception which his efforts have been accorded in America in connection with his conductorship of the Philharmonic, and admitted that in the early years, there were many times when he considered it doubtful if he should continue his labors.

Besides the host and hostess, there were present Mr. and Mrs. Josef Stransky, guests of honor; Mr. and Mrs. Efrem Zimbalist, Mr. and Mrs. Fred T. Steinway, Mr. and Mrs. A. F. Adams, Mr. and Mrs. Paolo Gallico, Mr. and Mrs. Charles Kranich, Mr. and Mrs. George Hammersley, Mr. and Mrs. F. J. Sprague, Mr. and Mrs. Paul H. Schmidt, Rubin Goldmark, Daniel Frohman and Paul Reimers.

HERTZ PAYS TRIBUTE TO BEETHOVEN ANNIVERSARY

San Francisco Symphony Heard in Notable Program of Master—Prokofieff Gives Recital

By Telegraph to MUSICAL AMERICA

SAN FRANCISCO, CAL., Dec. 21.—In honor of the 150th anniversary of Beethoven's birth, the San Francisco Symphony devoted a program to the master's works at the Friday and Sunday concerts. Louis Persinger, violinist, gave a splendid reading of the Concerto. The latter part of the program consisted of the Seventh Symphony. It was a notable concert.

Under the direction of Paul Stein-dorf "The Messiah" was given at the

Exposition Auditorium Saturday evening. There was a large attendance and the production was thoroughly satisfactory. The orchestra of sixty was led by Giulio Minetti. The chorus of 200 was exceptionally good. Soloists were A. Ruzen, tenor; George Walker, bass; Stella Jellica, soprano.

Serge Prokofieff was greeted by a small but enthusiastic audience at his appearance here under the management of Jessica Colbert. His program was magnificently played.

The San Francisco Music Teachers' Association held an attractive session, Dec. 18, at Sequoia Hall. Old time Christmas jinks were enjoyed by members and guests. The newly elected officers introduced were Frank Carroll Giffin, president; Lillian Birmingham, vice-president; Albina Heuer Wilson, secretary; Mary Alberta Morse, treasurer; Nellie Strong Stevenson, Estelle Carpenter and Pierre Douillet, directors.

Elias Breeskin, soloist, with California Theater Orchestra, Sunday morning, played Wieniawski's D Major Concerto and Pierné's Serenade. He was enthusiastically received.

Creatore Company Ends Successful Fall Tour

By Telegraph to MUSICAL AMERICA

CHICAGO, Dec. 21.—The Creatore Grand Opera Company has just finished its very successful fall season, making a consecutive thirteen weeks' tour through Canada and the East and South of the United States, visiting thirty-eight cities, including Montreal, Toronto, Quebec, Cleveland, Youngstown, Pittsburgh, St. Louis, Nashville and Memphis. After a few weeks' preparation of a new répertoire, the Creatore Company will embark on its spring tour early in February.

ADOLPH SCHMID.

Kunwald Leading Königsberg Orchestra

It was learned this week that Dr. Ernst Kunwald, formerly conductor of the Cincinnati Symphony and prior to that of the Berlin Philharmonic Orchestra, has been appointed conductor of the orchestra in Königsberg, Germany. Dr. Kunwald, who is an Austrian by birth, was arrested during the war in Cincinnati and interned at Fort Oglethorpe as a dangerous enemy alien. Upon his release from the internment camp he returned to Europe.

William Forster Recovering from Accident

William Forster, formerly one of the clarinets in the orchestra of the Metro-

politan Opera House, is recovering from an accident which he suffered when he was run down by an automobile last month in New York. Mr. Forster was injured seriously and taken to the hospital, where he was obliged to remain until recently, when he was permitted to proceed to his home in Wood Ridge, N. J. It is hoped that he will soon be able to resume his professional duties.

Songs in Popular Mode Given by Maria Grever in Recital

Changes of costume, spotlights, and some writings in a decidedly popular mode were the aids of Maria Grever, a Spanish soprano, in recital at the Princess Theater on Sunday afternoon, Dec. 19. An entertainment certainly unconventional, it was scarcely distinguished in a musical sense. Indeed, it suggested vaudeville of the "polite" order more than anything else; and, brought within the restricted compass of the music hall act, might furnish forth agreeable fare for those who are fond of that sort of thing. The singer showed that she had voice for some of her purposes. It is scarcely adapted to serious recital, but with the exercise of some artistic intelligence she made acceptable some of her songs. "Souffrance" by Fontenailles was pleasingly done. The program was made up of Spanish, French and English works, and included Richard Hageman's

"Do Not Go, My Love." In presenting a series of her own writings, in the style of the popular dance tunes, she was assisted by Joseph C. Smith's orchestra. Corinne Wolfson furnished admirable piano accompaniments for the other songs.

P. C. R.

Entertain Mrs. Bready Following Her Recital in Scranton

SCRANTON, PA., Dec. 9.—A recent feature of the season here was Mrs. George Lee Bready's lecture-recital of "The Blue Bird" before the Woman's Club. Mrs. Bready was afterward entertained at tea by Mrs. H. H. Brady. To this function were invited Mrs. B. H. Carpenter and a party of friends from Wilkes-Barre, where Mrs. Bready afterward motored with them. Mrs. Carpenter entertained about thirty-five ladies from Scranton and Wilkes-Barre at a reception in honor of Mrs. Bready the following day.

Graveure in Kalamazoo

KALAMAZOO, MICH., Dec. 18.—Louis Graveure delighted a large audience recently in the second of the Kalamazoo Choral Union Concert Series. His program was of a breadth and diversity that could not fail to appeal to music lovers. Few artists have aroused such enthusiastic comments as Graveure. M. J. R.

Press Comments of New York Critics

A. WALTER KRAMER'S A FRAGMENT

"When the Sun's Gone Down"

As played by

PERCY GRAINGER at Carnegie Hall, New York, recital, Dec. 7, 1920

HENRY T. FINCK in New York EVENING POST: "The second was Walter Kramer's "When the Sun's Gone Down," a melodious piece, with rich but not cloying harmonies and no vinegar sauce, by one who has mastered all the secrets of idiomatic writing for the piano."

H. E. KREHBIEL in New York TRIBUNE: "Mr. Kramer's 'Fragment' is a gracious setting of a mood of reflective tenderness."

RICHARD ALDRICH in New York TIMES: "A Fragment," 'When the Sun's Gone Down' in which the mood is established and maintained."

GILBERT GABRIEL in New York SUN: "Mr. Kramer's 'A Fragment,' a degree more subjective, relied to that degree more upon its high melody, in which was a strain poetically wrought and feelingful."

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CEDAR FALLS, IOWA.—The Zoellner String Quartet gave a concert in the auditorium of the Iowa State Teachers' College, Dec. 7.

MANCHESTER, N. H.—Mme. Anna Charlier-Hawtrey, pianist, and Ingrid Slettengren, violinist, delighted a large audience in Concord, recently, in a program predominantly Scandinavian.

SALINA, KAN.—Hannah Johnson, violinist; Hilma Johnson, pianist, and Benjamin Tillberg, baritone, gave a benefit recital at Lincoln Auditorium recently for the Salina Welfare Board.

LOUISVILLE, KY.—The fourth faculty recital of the Conservatory of Music took place at Calvary Church recently, when Lawrence Cook, organist, and Charles Norman Granville, baritone, provided the program.

SOUTH HADLEY, MASS.—Hilda L. Bredenberg has been elected president of the music club at Mount Holyoke College for the ensuing year. Other officers are Dorothy E. Pfohl, vice-president; Marion E. Dixon, secretary.

ARDMORE, OKLA.—A small but thoroughly appreciative audience greeted Eddy Brown, violinist, upon the occasion of his recent visit to this city under the auspices of the Philharmonic Club. Josef Bonime was at the piano.

EXETER, N. H.—The Music Club lately had its first meeting of the season at the home of Prof. and Mrs. F. W. Cushing. The soloists were Mrs. Edith Ellis Goudreault and Mrs. Clara Leavitt. Mrs. Forrest was the accompanist.

OKLAHOMA CITY, OKLA.—Pupils of Fay Trumbull, teacher in the Oklahoma City College, were heard in recital recently in the High School auditorium. Those taking part were Mildred Davis, Josephine Wyatt, Esther Bruce and Bertha Beland.

NEW ORLEANS, LA.—The Saturday Music Circle, Mrs. Mark Kaiser, president, gave a recital recently at Tulane University, featuring numbers by a double quartet of the leading singers of the city. Mme. Eugenie Wehrmann-Schaffner was the piano soloist.

CHICAGO.—Burgett Atwood lately appeared at the Elks' concert at Streator, Ill., with success. Lyman Ackley has been engaged for a twenty weeks' tour with the Operatic Quartet, and George Gunn has been engaged as soloist at the Oak Park Methodist Church.

HANOVER, N. H.—Florence Stern, violinist, appeared in her second recital within six months recently, featuring on her program a composition by Mr. Mitchell of the English department of Dartmouth College. Mrs. L. L. Silverman was the accompanist.

CHICAGO.—In the Sunday afternoon musicales this month at Medinah Temple under the auspices of the Shriners, there are appearing with C. Gordon Wedertz, Olive June Lacey and Zetta Gay Whitson, former students of the Chicago Musical College.

BRIDGEPORT, CONN.—At the concert given by the Y. M. H. A. in its new hall recently, the feature of the program proved to be the appearances of Arthur Troostwyk, violinist and composer, and Alice Weisheit-Collins, soprano, whose offerings were much appreciated.

MANCHESTER, N. H.—The Grafford Club gave an interesting concert in Freeman's Hall, Portsmouth, N. H., in the presence of a large audience. The artists were Edith Hart, harpist; Marion Jordan, flautist; Ralph Smalley, cellist, and Charles Clark, baritone.

BOSTON.—Much interest has been shown in Virginia Wainwright's three winter musicales. The first of these was heard lately in the ballroom of the Copley Theater and the program was de-

voted to Belgian music. Mary Washburn played the piano illustrations.

LYNCHBURG, VA.—The November concert of the Randolph Macon Woman's College was given in the College Auditorium. Prof. J. H. Davis, head of the Music Department of the college, had charge of the program. Miss Clark, singing instructor, conducted the chorus work.

SALINA, KAN.—Three members of the faculty of the Wesleyan College of Music gave their annual recital at Lincoln Auditorium recently. The program was given by Dean Ernest L. Cox, baritone; H. C. Bernhardt, violinist; Richard Edmundson, pianist, and Mrs. E. L. Cox, accompanist.

MANCHESTER, N. H.—The Pilgrim Quartet of Boston gave a concert in Keene, N. H., Monday evening, Dec. 6, with the assistance of Florence King Reader. The personnel of the quartet is as follows: Robert Fitz-Gerald, Harold S. Tripp, Percy Baker and Dr. George R. Clark.

SPARTANBURG, S. C.—Dr. Edmond Morris, director of the Spartanburg Music Festival, announces that the Russian Symphony Orchestra, Modest Altschuler, conductor, has been engaged for the festival May 4, 5 and 6. Negotiations are under way to have Mme. Galli-Curci appear on Artist Night.

MIDDLEBURY, VT.—An excellent entertainment course for the students of Middlebury College has been arranged by the Student Life Committee. The New York Philharmonic played early in the season. Artists on the schedule include Reinald Werrenrath, Maier and Patterson and the Flonzaley Quartet.

LANCASTER, PA.—The Y. W. C. A. Chorus presented its annual fall program in Martin Auditorium. The chorus under the leadership of Florence Lebzelter, accompanied by Edna Mentzer, was assisted by Geo. F. Boyle, composer-pianist and member of the Peabody Institute faculty, Baltimore.

OKLAHOMA CITY, OKLA.—Ernest A. Calhoun presented the following pupils in an unusual program at his studios on Dec. 10: Alberta Simmons, Helen Thomas, Elizabeth Taylor, Fern Bradford, Hallie Schabel, Margaret Russell, Dorothy Northup, Dora Kneeland, Louise Mount, Miss Tucker and Mrs. George Hurt.

PORTLAND, ORE.—The musical program given at the Men's Resort recently was one of great interest. Mrs. Henry William Metzger, contralto, and Ross Fargo, tenor, with Mayne Helen Flynn as accompanist, were warmly received, and Aileen Brong, who gave several readings, contributed to the success of the evening.

UTICA, N. Y.—Lula Root, contralto, has left to take up a concert engagement in New Zealand with the Ellison-White Chautauqua Circuit. She met her accompanist, Lowell Patton, in Portland, Ore., and sailed Dec. 15. Miss Root began her musical career in this city and left five years ago to continue her studies in New York.

WASHINGTON, D. C.—Under the auspices of the Washington City Club, Pearl Waugh has inaugurated a series of lecture-recitals on "Musical Appreciation." These have been prepared in a comprehensive form so that those who have not studied music seriously technically will be able to listen to music with greater pleasure and discuss it more intelligently.

BRIDGEPORT, CONN.—Mrs. Susan Hawley Davis presented a number of her pupils in recital at the Universalist Church Parish House recently. Those participating were Reta Haselton, Evelyn Eames, Helen Eaton, Helen Ryan, Hazel Grosshans, Nellie Pettigrew, Deborah Deane, Mrs. Brewster,

Mrs. Vera B. Seims, Miss Cockcroft, Herman Kreekemeir and Delbert Blackman.

PORTLAND, ORE.—Music students of Marie A. S. Soulé met recently for a study of Bach. Gordon Soulé and Elizabeth Martin read papers on Bach, and an address was delivered by Philip Silver. A program of representative Bach works was given by Alice Follett, Donna Roblin, Grace Parke, Hazel Weinstein, Dorothy Hawkins, Leah Spellman, William Roblin, Mollie Dubrisky and Eliza Uhles.

ALBANY, N. Y.—A Christmas program of "Carols of All Nations" was given last week at the Historical Society auditorium by the Monday Musical Club, assisted by Mrs. Frederic B. Stevens, violinist; Howard Smith, tenor, and Charles Sivewright, baritone. Augusta Green read a paper on "Christmas Carols." The program was directed by Mae E. Melius, assisted by Mrs. W. D. K. Wright.

PORTLAND, ORE.—Edna Foley presented eighteen pupils at an informal musicale at her home recently, among whom were Millicent Morey, Faye Stevenson, Esther Tobin, Irene Warfel, Virginia Luby, Arthur Batty, Belva Tobin, Alice Degriff, Edith Cayo, Sylvester Crynes, Genevieve Meyer, Carma Seech, Mildred Blum, Maribell Degriff, Margaret Smith, Wesley Beck, Erma Mackey and Aletha Beck.

TROY, ALA.—Edna Thomas, mezzo-soprano, made a fine impression upon her large audience, when she appeared in recital under the auspices of the Music Study Club recently. Miss Thomas showed her artistry and her versatility in a program which included Italian and French arias, modern French, Russian and American songs. She was especially good in a unique group of Creole and plantation songs.

CHICAGO.—The concert given by the Chicago Musical College in Ziegfeld Theater, Dec. 4, was presented by students in the piano, violin and vocal departments, the following taking part: Margaret Geisler, Mrs. Newell M. Finn, Ruth E. Schoen, James Durham, Sarah Suttle Towner, David Shapiro, Ralph Ambrose (student of Rudolph Reuter), Flora Phillips, Sol Nikowsky, Antoinette Garnes and Mildred Fitzpatrick.

DETROIT, MICH.—The second morning concert of the Tuesday Musicale took place in the auditorium of the Y. W. C. A. recently. An all-American program, under the direction of Mrs. Lois Johnston Gilchrist, was presented by Mrs. Horace Bigelow, Helen Kenedy, the MacDowell Trio, Gladys Luloff-Hyde, Janet Ives, Frederick Abel, Blanche E. Strong, Mrs. Louise Unsworth Cragg, Gertrude Heinze and Mrs. Edwin S. Sherrill.

RED SPRINGS, N. C.—Charles G. Varnell, vice-president of the North Carolina Music Teachers' Association and dean of the Conservatory of Music of Flora Macdonald College, has received notice of the success attending the presentation of his song, "Nocturne," at the Peabody Conservatory of Music, Baltimore, by Cecil Fanning, who will use the song on the program of five California recitals during the next few months.

BURLINGTON, VT.—Beryl Harrington, supervisor of music in the public schools, presented an interesting and educational program before the Athena Club recently. Illustrations of daily school work were given by the kindergarten "symphony" orchestra, representatives of the grades, the junior high school orchestra, the senior high school string club and the girls' chorus also taking part. Gladys Tupper was the accompanist for the high school orchestra.

BUENA VISTA, VA.—The first public students' recital of the Conservatory of Southern Seminary was offered recently, with credit to both teachers and pupils. Two certificate piano pupils appeared on the program, Sara Bachrach and Evelyn Moreland. The faculty, which is almost entirely new, consists of Prof. Charles Park, director and teacher of piano and organ; Mrs. Louise Peavy Findley, piano and theoretical branches; Elizabeth Caldwell, voice, and Grace Du Pré, violin.

POUGHKEEPSIE, N. Y.—The choir of Christ Church, under the direction of Alfred J. Bayley, was heard in Maunder's "Song of Thanksgiving" recently. Soloists for the evening were Margaret Brundage, soprano; Clara Hey, alto, and John W. Nichols, tenor. E. Harold Geer

of Vassar College presided at the organ and Richard de Silva Northrop, violinist, contributed several numbers before the cantata was given.

CONCORD, N. H.—The Concord Music Club gave a concert recently of modern and ultra-modern compositions. Current events were recited by Mrs. John M. Gove. Those who took part in the program were: Adaline Paul, pianist; Mrs. Ralph H. George and Mrs. Israel F. Wood, singers; Pauline Lawrence, Marjorie Rowell, Grace Brown and Mrs. Arthur P. Morrill, instrumentalists. The program was arranged by Miss Paul and Miss James.

CHICAGO.—The program given by the Chicago Musical College Dec. 4, in the Ziegfeld Theater was presented by students in the piano, violin and vocal departments. The following took part: Bessie Sher, Ada Merservey, Kathryn Loren, Mildred Stewart, Florence Scholl, Solveig Shevelson, Dorothy Ames (student of Rudolph Reuter), Mrs. Richard P. Hummer, Seymour Friedman, Mrs. Jean Cashman-Wells and Catherine Ragan (student of Alexander Raab).

SPARTANBURG, S. C.—Music-lovers of Spartanburg had a novel treat on Dec. 12, when there appeared at the Rex Theater a local organization of colored people known as the "Jubilee Singers." This was the choir of Silver Hill Church, this city, under the direction of Dr. Henry C. Hardy. There were fifty voices. For more than an hour the Negroes charmed their white friends with songs characteristic of the Southland. The house was filled to overflowing.

NEWBURGH, N. Y.—The vested choir of 100 voices of Trinity Methodist Church recently, gave Maunder's "Song of Thanksgiving" under the direction of John W. Nichols. The soloists were Marguerite Brundage and Mrs. Repp of Newburgh, and Harold Land, baritone, of New York. The tenor solos were sung by Mr. Nichols, director of the choir. Edith Underhill, soprano of Vassar College and Will Hill, violinist of Newburgh, contributed to a miscellaneous program which preceded the cantata.

LANCASTER, PA.—The second Working Musicale of the Musical Art Society was presented in the club room of the Y. W. C. A. Building recently. Mary Geisel read an excellent paper upon the history and development of Scotch folk-songs, followed by a program of Scotch works. Members who participated in the program were Mrs. C. A. Carl, Edna Mentzer, Mabel Kendig, Rebecca Randolph, Margaret Shertzer, Lois Lingerfield, Helen Kraus, Esther Wolf, Mrs. D. C. Book, Mrs. Charles Koch and Margaret Lautz.

ALBANY, N. Y.—The second of a series of concerts given in Dr. Joseph La Porte's course of lectures on immigrant education was given last week at the State College for Teachers. The subject was "Polish Music" and the Echo Choral Society of Schenectady, led by Stanislaus Kosinski, gave a program of excerpts from Polish operas and folksongs with folk dances. Miss Pankowska, pianist; Miss Pacyna and Miss Kolor; S. Grabowski, violinist, and Mrs. Stanislaus Kosinski, pianist, were heard in solo and concerted numbers.

MIAMI, FLA.—Mrs. Emmett McDonald's pupils gave a recital at the Woman's Club auditorium, illustrating her system of memorizing. Those appearing on the program were: Ora Wetmore, Nellie Yaeger, Sophia Recio, Jane McCartney, Doris Willis, Mary Murray, Elizabeth McDonald, Virginia McDonald, Mary Goodman, Louise Stuessy, Marguerite Stuessy, Jack Chaille, Josephine Recio, Estelle Meggs, Letitia Linasay, Ruth Hall, Katheryn Maule, Dorothy Frink, Lone Stuessy, Luna McDonald and Anna Shoemaker.

MORGANTOWN, W. VA.—The joint concert of the University Choir and the choir of the Methodist Protestant Temple of Fairmont, both under the direction of Director Black of the School of Music took place in Commencement Hall recently. The soloists were from Fairmont and were: Sopranos, Mattie Bentel, Mrs. Marguerite Golbach-Thomas, Mrs. Maud Sanders-Bailey; contraltos, Bertha Dilgard, Pauline Reed; bass, Jack Abbott. The accompanists were Mrs. Grace Martin Snee, organ; Miss Martin, Miss Lindamood and Mrs. Ethel Borden Black, piano.

In MUSIC SCHOOLS and STUDIOS of N.Y.

Frances Walker, pianist, and pupil of Frances de Villa Ball, assisted by Mrs. Schafner, soprano, was heard in recital at Miss Ball's New York studio on the afternoon of Dec. 10. Miss Walker was cordially received in an interesting program. Mrs. Schafner was applauded in several numbers.

Fifteen talented pupils of Edmund J. Myer, New York vocal teacher, were heard in recital at his Carnegie Hall studio on the evening of Dec. 18. A program comprising English, French and Italian groups was charmingly delivered by the various singers, many of whom are prominently identified in church and concert circles. Mr. Myer gave a short talk on automatic breathing, production and control, the use of which he claims has solved the singers' problem. These features were practically demonstrated by the various soloists presented.

Lemuel B. C. Josephis, dramatic teacher of the Sergeant School, was heard in recitations. There was a large audience in attendance.

Among the pupils who have appeared in recitals at the American Institute of Applied Music during the past months are Christien Holtum, Emily Dow, William Munroe, Alice Ransom, George Graefe, Mrs. John C. Wood, Simeon Newman, Lottice Howell, Alyda Flaaten, William Fisher, Marie Le Viness, Margaret Spatz, Lilian Simon, Edna Oster, George Raudenbush, Mabel Besthoff and Louise Keppel. Linda Wright, pupil of Kate S. Chittenden and certified teacher from the Pedagogy Department has been appointed to take charge of the music in the Children's House, Tarrytown, N. Y. Madeline Giller, also a pupil of Miss Chittenden, is touring as solo pianist in the Delmar Vaudeville Circuit in the South. Louise Keppel, a pupil of Leslie Hodgson, has been engaged as accompanist for Lotta Madden on her western tour in February. Christien Holtum, one of the ex-soldiers who is being educated by the Federal Vocation Board, and a pupil of McCall Lanham, has been

engaged for the choir of the Rutgers Presbyterian Church.

Allason Skerritt, tenor, pupil of Mrs. J. Harrison-Irvine, sang on Dec. 5 at the Elks' Memorial Concert in Jersey City. "There Is No Death," by Geoffrey O'Hara, and was especially well received.

Many new engagements are listed for pupils of Adelin Fermin, New York vocal instructor. Ruth Oswald is on tour as leading soprano in the new Hatch production, "It's Up to You." Marguerite Porter returned recently from a successful Chautauqua tour through western Pennsylvania, Ohio and West Virginia. Astrid Fjelde was heard in recital at the University Settlement on Nov. 19, and sang at a benefit performance on Dec. 12. She has been engaged by the Schola Cantorum for the coming season. Gladys Pidgeon, lately with "The Magic Melody" company, is now touring the South in "A Honeymoon Night." Christine Church will give a recital at Highland Manor School, Tarrytown, N. Y., and has been engaged as leading soprano in the Englewood Presbyterian Church. George Jordan gained marked recognition on his appearance at the Board of Education concert on Oct. 31. Mr. Jordan has been engaged to sing also at the Clara de Hirsch School on Dec. 21. Josephine Von Hartz has filled many engagements recently, appearing at the Greenpoint, L. I., Church, Baptist Church and the Dutch Reformed Church in Metuchen, N. J., also at a benefit performance and several private musicals. Lettie Dick sang at a two weeks' revival in Meridian, Miss., and holds the soprano position in the Greensboro Presbyterian Church, N. C. John Rutherford is engaged as leading baritone for the new production, "June Love." Helen Dodson sang with success at a benefit concert in Fayetteville, N. C., and has been engaged to sing in the "Messiah" during Christmas week. Annie Jett has opened a vocal studio in her home town, Roanoke, Va. Ilda Turner has been appearing with success in concert lately and has a large class in Cumberland, Md.

SAN FRANCISCO APPLAUDS TWO OF ITS ENSEMBLES

Chamber Music Society and Symphony Prove Popularity in Week's Concerts

SAN FRANCISCO, CAL., Dec. 13.—The San Francisco Chamber Music Society gave its third concert of the season on Tuesday evening at the Colonial Ballroom of the St. Francis Hotel, being greeted with the capacity audience of real music-lovers which is usually in attendance. The occasion was specially noted in that for the first time this year Elias Hecht, the founder of the society, and Gyula Ormay, the pianist, were heard, with the organization. Both were given an eager welcome when they appeared, and at the close of the Sowerby Trio in which Mr. Hecht played the intricate and beautiful flute melodies, with the viola in the hands of Nathan Firestone, and Mr. Ormay at the piano they received an ovation.

The Symphony "Pop" Concert on Sunday afternoon brought out the usual crowded house. While many of the numbers were old favorites two new com-

positions were introduced and received with unqualified approval. These were Rimsky-Korsakoff's Suite of Characteristic Dances from "Mlada" and "Momento Capriccioso" by Weber. Mr. Hecht and his musicians are receiving the praise to which their splendid work entitles them.

Paul Bjornskjold, whose singing has won him an enviable reputation as a dramatic tenor, gave a recital at Scottish Rite Auditorium on Friday evening when a splendid program was presented to an interested audience. He was assisted by Leota Rhodes, coloratura soprano, and Frederick Maurer, pianist, each of whom gave valuable assistance. Mr. Bjornskjold, who is a Dane, has made successful concert tours both in Europe and America. E. M. B.

GIVE BROOKLYN RECITALS

Pirani, Webster-Powell and Other Local Musicians Heard

A brilliant musicale was that given at the Powell and Pirani Musical Academy of Brooklyn on Dec. 11, at which Eugenio Di Pirani, pianist, won the admiration of a large and distinguished

audience for the nobility of his playing, the facility of his execution and his highly developed interpretative ability. On account of the length of the evening's program, he did not respond with encores to the applause, but at a later hour was again heard in two piano duos, which he played in conjunction with Lynette Koletsky: "Carillon" by Bizet, and his own "Ballet Scenes." Miss Koletsky proved herself an able artist.

Alma Webster-Powell, soprano, entertained with several well sung numbers, and numerous talented pupils of the two musicians were agreeably heard. Particularly clever were the presentations of the scene from the "Merry Wives" by Nicolai, acted and sung by Mme. Powell and Dorothea Timmermann, and the Boudoir Scene from "Martha," by Flo-tow, in which Mme. Powell and Mildred Timmis took part. A. T. S.

Federated Music Clubs of New York State to Hold Contest in March

The State contest of the Federated Music Clubs of New York State, which is open to pianists, violinists and singers, will take place at Aeolian Hall on the mornings of March 28, 29 and 30. The contests are open to the public. On account of the number of applicants it is requested that all send in their registration fee of \$1 as soon as possible and arrange for a preliminary hearing. The list of judges will be announced later. Any information with regard to the contest may be had by writing to Mrs. William Cowen, 65 Central Park West, New York City.

Rivoli Orchestra Celebrates Theater's Third Anniversary

Members of the orchestra at the Rivoli Theater celebrated the third anniversary of the opening of that institution with a dinner on Dec. 14, the guests of honor being Hugo Riesenfeld, managing director; Frederick Stahlberg, director of the orchestra; Josiah Zuro, director of the New School of Opera and Ensemble; D. M. Campbell, house manager; M. M. Hansford, assistant manager; John Sirotte of the Cleveland Symphony. Max H. Manne, tympanist, was the toastmaster. Mr. Riesenfeld was presented with an engraved gold pen and pencil. About forty members of the orchestra were present.

Passed Away

Mrs. Betsy Stone Barton

Betsy Stone Barton, a prominent concert soprano during the 'eighties, died of pneumonia in the French Hospital on Dec. 18 in her sixty-ninth year. Mrs. Barton, who was one of the Stone Sisters of Worcester, Mass., was a pupil of Marchesi and began her career with a tour of the British Isles with Edward Lloyd and afterwards sang in opera at Covent Garden. In 1884 she returned to America and toured with Patrick Gilmore's Band. Her sister, Marie Stone MacDonald, was a prominent member of the original Bostonians. She married Joseph Barton of Worcester at the height of her career.

Dr. Theodore G. Lewis

BUFFALO, N. Y., Dec. 16.—The passing of Dr. Theodore G. Lewis has deprived Buffalo of an amateur musician, who in spite of the exigencies of his profession, took time for many years to work for the cause and uplift of music. For half a century he was identified with many of the leading musical organizations of the city and for twenty-two years he practically maintained an orchestra, which he conducted at his home and for which he bought the music and when necessary provided the instruments. Following his wish, his large musical library will be given to the Buffalo Public Library. F. H. H.

Marcel Meier

LOS ANGELES, CAL., Dec. 15.—Marcel Meier, violinist, who has been prominent in hotel and theater orchestras for a number of years, died on Dec. 7, in the forty-first year of his age. Mr. Meier was born in Mississippi and educated in France and later at the New England Conservatory of Music. He came to Los Angeles about ten years ago and since then, had charge of the music in the Huntington, Green and Maryland hotels at Pasadena and the Burbank Theater, and for the last three years at the Los Angeles Athletic Club. He recently invented an improved shoulder rest for the violin. W. F. G.

STRAUSS TO CREATE A SECOND BAYREUTH

Composer, in Buenos Aires, Discloses Plans for Salzburg Playhouse

BUENOS AIRES, Argentine, Nov. 8.—Richard Strauss, whose symphony concerts at the Colon have been received with tremendous enthusiasm by crowded houses, has just disclosed a project which he has in mind for a great Festival Playhouse like that of Bayreuth, which he hopes to build at Salzburg. Strauss will be the musical director and Max Reinhardt the dramatic director. In it, it is planned to give all the masterpieces of musical and dramatic art from the Middle Ages to the present day.

Strauss has evoked the highest praise for his conducting at the Colon not only of the classics but also modern works. His greatest successes have been with his own symphonic poems. TAGRINE.

Opera Forces Return

The Fleck Brothers Opera Company, which began its brief and unheralded career several weeks ago with a proposed tour of New York State, returned to New York City last week.

Ask Government Subsidy for Montreal Opera Society

MONTREAL, CAN., Dec. 20.—A letter signed by Senator Dandurand, Hon. Rodolphe Lemieux and a number of members of Parliament and the French Artistic Community of Montreal has been sent to Hon. L. A. Taschereau, Prime Minister of the Province of Quebec, asking that an annual subsidy of \$25,000 be granted the association formed last August, entitled "The National Opera Society." The society proposes to produce a number of French operas in Montreal. W. J. B.

James W. Matthews

LONDON, Dec. 14.—James W. Matthews, well known in musical and theatrical circles of New York, died to-day in a hospital, following an operation. Mr. Matthews was born in New Zealand and was the son of Julia Matthews, a light opera prima donna of several generations ago. He was at one time manager of the Duke of York Theater here and later was house manager of the New York Hippodrome. He returned to London about a year ago with Lauriette Taylor.

Mrs. Ida Stern

PORTLAND, ORE., Dec. 16.—Mrs. Ida Stern, wife of Walter E. Stern, associate manager of the Ellison-White Bureau, was instantly killed in an automobile accident last week. Mrs. Stern, who before her marriage was Ida McCoy of Red Bluff, Cal., was a graduate of the University of California. N. J. C.

Mrs. Clara del Solar de Torres

Clara del Solar de Torres, wife of Felipe de Torres, an accomplished musician and singer, died at her home in Malaga, Spain, on Dec. 12. Mrs. de Torres was the daughter of Antonio del Solar, who was prominent as an importer in New York a generation ago. She formerly lived on "The Slope" in Brooklyn, and was a fellow-student of Emilio de Gogorza. She left the United States about thirteen years ago and made her home in Malaga.

Frederick N. Sommer

NEWARK, N. J., Dec. 20.—Frederick N. Sommer, pioneer musical manager in Newark, died at his home on Dec. 19. Mr. Sommer was well known among prominent musicians all over the country. He first brought Paderewski to Newark.

Mrs. Tracey

WASHINGTON, D. C., Dec. 16.—Mrs. Tracey, mother of Minnie Tracey, American soprano prominent in opera in Paris and the United States some years ago and now a successful vocal instructor in Cincinnati, was killed by a street car in this city on Dec. 9.

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Philip Hale, Musical Editor of the Boston Herald,
said: "I know of no Bass to be compared with
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—FREDERICK H. HAYWOOD.

ROTHWELL PROVIDES FINE LIST OF "POP" CONCERTS

Marion Woodley Assists at Third Offering of Series—Trio Opens Season—Find Record Bass

LOS ANGELES, CAL., Dec. 13.—Walter Rothwell is providing a decidedly interesting series of concerts without symphonies for his Sunday afternoon public, at the Auditorium. At the third concert of this series, the soloist was Marion Woodley. The orchestra is playing like one man, under Mr. Rothwell's continuous drill, and each performance sees a gain in unity, as the personnel is a rare good one. Miss Woodley is in her early years of public work but is a singer of good promise, having an excellent contralto voice. In her later number she had the assistance of Alfred Kastner, harp; Sylvan Noah, violin, and W. E. Stowbridge, organ.

The Los Angeles Trio opened its season with a success that was duplicated at its second concert, at the Ebell Club hall, Dec. 13. The members of it are Leon Goldwasser, violin; Ilya Bronson, 'cello, and May MacDonald Hope, pianist. The latter program presented Mozart's Fourth Trio, the Brahms Sonata in D Minor, and the Arensky Trio, Op. 32. The work of the trio was of marked excellence.

Gilbert Brown has discovered a bass singer who he claims has the lowest voice on record. It is that of William F. Myers, who has been singing at Graumann's Theater recently. Brown took his "find" to the faculty of the College of Music of the University of Southern California, and the result is the following statement, which, condensed, reads:

"We, the undersigned members of the faculty of the U. S. C. testify that on Dec. 2, 1920, we heard William F. Myers sing a musical tone on low A Flat, International Pitch."

The signers to the statement are W. F. Skeele, A. W. Perry, Davol Sanders, Annie M. Craig, Horatio Cogswell, Arnold Wagner, Lillian Backstrand, Arthur Nye, Loren T. Clark and Adelaide Trowbridge.

Mr. Myers sings up to baritone E, making a range of over two and a half octaves.

Fitziu, Martinelli and Bochco at Biltmore Musicale

Encores abounded at the Biltmore Morning Musicale on Dec. 17, when Anna Fitziu, Giovanni Martinelli and Rudolph Bochco furnished a program of favorites. Miss Fitziu presented Rachmaninoff's "Soldier's Bride," an embellished lullaby by Buzzi-Peccia to the verses of Mrs. Enrico Caruso, Grieg's "Dream" and others, her voice attaining its customary loveliness in her later numbers. Great geniality on the part of Martinelli brought favorite encores after his fine singing of "O tu che in sano agli angeli" from "Forza del Destino" and a group of songs. Mr. Bochco's appealing tone was displayed in two groups of Chopin, Wieniawski, Glinka-Auer and Sarasate numbers. F. G.

Gabriel Engel Applauded at "Globe" Concert

Gabriel Engel, violinist, with Giuseppe Bamboschek, assistant conductor at the Metropolitan, at the piano, was the chief attraction at the *Globe* concert last week at the DeWitt Clinton High School, scoring especially in the Bruch and Beethoven compositions. Other artists who appeared were Katherine Eyman, pianist; Kathleen Lawler, soprano, and Sam Lamberson, accompanist. The night of these weekly concerts has been changed from Wednesday to Sunday.

Nevada Van der Veer's Annual New York Recital Takes Place Dec. 29

It was erroneously stated in MUSICAL AMERICA last week in an article on page 40 that Reed Miller is to give a recital in New York on Dec. 29. The notice should have stated Mrs. Reed Miller, who is Nevada Van der Veer, the contralto, as she, on that date, will give her annual New York recital.

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Chicago and New York Musicians Foregather at Home of Rosa Raisa



Opera Singers, a Teacher, a Composer and a Librettist Foregather at Mme. Raisa's Home in Chicago. From Left to Right—Lazar S. Samoiloff, Rosa Raisa, Eddy Moeler, Arthur Hochmann, Giacomo Rimini and Gabriella Besanzoni

JUST a month ago, on Thanksgiving Day, the apartment of Rosa Raisa in the Congress Hotel in Chicago, was the scene of a gathering of notable musicians, among them her colleague, Gabriella Besanzoni, this season's new

contralto of the Chicago Opera, and Giacomo Rimini, the Italian baritone. Visiting from New York came Lazar S. Samoiloff, the vocal instructor, and his friend Arthur Hochmann, composer. It is said that Mr. Hochmann has in hand an opera, which has been pronounced of

RUBINSTEIN CLUB GIVES 100TH CONCERT

W. R. Chapman Leads Chorus With Laurence Leonard as Soloist

A BRILLIANT concert was the first evening concert of the Rubinstein Club in the ballroom of the Waldorf-Astoria on Tuesday evening, Dec. 14. William Rogers Chapman, conductor, presented on this occasion a varied program, in which Laurence Leonard, the English baritone, was the soloist, assisted by an orchestra made up of members of the National Symphony.

The club sang better than the writer has ever heard them, with a fullness of tone that was admirable. Its offerings were Neidlinger's "Memories of the Dance," Kremser's "Hymn of Thanksgiving," Kramer's "The Last Hour," in which Myrtle Leonard, mezzo-contralto, sang the incidental solo with rare beauty of voice, a choral arrangement of the "Cujus Animam," of "Knowest Thou the Land?" from "Mignon," Rimsky-Korsakoff's "The Nightingale and the Rose," arranged by Deems Taylor, Cadman's "Memories," three Vanderpool songs, "Design," "Ev'ry Little Nail" and

"Neath the Autumn Moon" and John Martel's arrangement of Nevin's "Narcissus." Mr. Leonard delivered the Prologue to "Pagliacci" in a manner that brought him marked favor at once. He has a fine ringing voice and uses it with skill. His high tones were true and aroused great enthusiasm. As an encore he sang Margeson's "Tommy Lad" with the same success. Later in the program he sang a song group by Novello, MacFayden and Tirindelli and in them he showed himself a singer of charm. He was again encored. Francis Moore accompanied him in flawless style.

Mr. Chapman led the orchestra in the overtures to "Forza del Destino" and "Mignon" and three Liadoff pieces, which the audience seemed to enjoy greatly. A word must be said in praise of Alice M. Shaw, the club's official accompanist, who accompanied the club with artistic taste at the piano in several

pieces. Louis R. Dressler was the able organist.

Between the two halves of the program Mrs. Chapman made a brief address, followed by Mary Jordan Baker, one of the officers of the Rubinstein Club. Miss Baker announced that this was the club's one hundredth concert. In recognition of Mr. Chapman's thirty-three years of consecutive service as its conductor, she presented him on behalf of the club with a gold ring. Mr. Chapman responded with an expression of thanks. A. W. K.

Walter Greene Scores in Rome, N. Y.

ROME, N. Y., Dec. 16.—The Community Chorus, under the direction of Elmer A. Tidmarsh, gave its second concert last evening with Walter Greene, baritone, as assisting artist. Mr. Greene scored a great success with an incidental solo with the chorus in the "Benvenuto" aria by Diaz and two groups of songs. The large audience received him with enthusiasm.

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